

IN THE  
SERVICE OF YOUTH

JOHN B. OPDYCKE

















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CHAPTERS ON CERTAIN PHASES  
OF THE TEACHING OF ENGLISH IN  
JUNIOR AND SENIOR HIGH SCHOOLS

BY  
JOHN B. OPDYCKE

WITH AN INTRODUCTION

BY  
WILLIAM M. ANDREW

ERRATA

- Page 70—The last word in the thirteenth line  
from the top should be *experiential*.  
Page 114—The first title should be THE CAT THAT  
WALKED BY HIMSELF, by Rudyard  
Kipling, instead of *The Maltese Cat*.  
Page 362—The third line under STATEMENTS OF  
POLICY should read *minimum policy*  
*and aim*.

NEW YORK  
ISAAC PITMAN & SONS, 2 WEST 45TH STREET  
TORONTO: 70 BOND STREET  
AND AT LONDON, BATH AND MELBOURNE

# SERVICE OF YOUTH IN THE

## ARMY

The purpose of this book is to provide information to young men who are considering service in the Army. It is intended to be a guide to the various opportunities available to them, and to the requirements for service. The book is divided into two main parts. The first part, "The Army and the Young Man," discusses the general requirements for service, the various branches of the Army, and the benefits of service. The second part, "The Training Process," describes the various stages of training, from enlistment to deployment. The book is written in a straightforward, factual style, and is intended to be a useful resource for young men and their families.



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CHAPTERS ON CERTAIN TOPICS  
OF THE TEACHING OF ENGLISH IN  
JUNIOR AND SENIOR HIGH SCHOOLS

BY  
JOHN B. O'DOYCK

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To  
T. H.





## INTRODUCTION

**W**HEN John Comenius says and John Dewey repeats: "School is life," it awakens the most of us to say, "Well, it ought to be and I must make it so." But convenience, routine, and laziness are all the time tending to make of school a formalized affair unlike the life lived anywhere except in school. Comenius, Froebel, Rousseau, and other educational reformers by the score, have hammered to bits the formalized teaching of their time only to see their ideas become systematized and stiffened into as formal a state as the absurdities they overthrew. "The botanist has dried all the plants in his herbal and himself has lost sap and humor." The wastefulness of the little red schoolhouse, with one teacher attempting to guide an unclassified troop of children made up of various capacities from primer work to ability in land-surveying, brought in the graded school system. With the grade as a unit there developed the logical division of studies into terms and weeks and days. Six or eight times a day, from a thousand to fifteen hundred times a year, the teacher set out in each lesson to cover that part of the subject which had been assigned for the day. The teacher did cover it. The children didn't. Inevitable bankruptcy developed a perpetual expectation of it, an invitation to it, in the usage of discounting all performance twenty-five percent, or thirty, or forty, and passing children on seventy-five, seventy, or sixty percent. Formalism in the high school reached its perfection in the doctrine that to maintain a standard

## Introduction

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of scholarship was the purpose of the teaching staff. Elimination of children unable to reach it was of little concern, but, in many cases, a boast. Survival of the fittest and training of leaders were slogans of educational managers who prated of the aristocracy of brains. School easily becomes an institution instead of a service. The considerate and benevolent old word *pedagog*, youth-leader, degenerates into that term of formalism and conceit, *pedant*. Paid for by the earnings of all citizens, the high schools built a separation machine for the intended benefit of the children of a few.

Our generation has seen the second great American revolt against the higher school system. The researches of Henry Morrison, summarized in his startling but constructive volume, *The Practice of Teaching in the Secondary School*, the essays of a score of other unhampered students of current practices, have exposed the amazing waste of the formalized teaching which covers the subject and leaves John and Henry to a large degree uncovered.

John B. Opdycke revolted from prescribed observances long ago. He has remained a consistent apostle of flexibility and adjustment. He never believed in the average child. But that a teacher can and must prefer boys to books, serve children rather than curriculums, and be an interested and interesting companion and guide to every youth sent to him, has been Opdycke's professional creed for many years. This doctrine enlivens the following personally conducted journey through the main roads and the pleasant bypaths of the realm of language and literature.

WILLIAM McANDREW



## PREFACE

THE contents of this book are based in considerable part upon lectures delivered by the author to teacher-students at Johns Hopkins University and at the College of the City of New York, in 1922 and 1923; and upon articles that have appeared from time to time in educational periodicals, definite placement of which is given at various points throughout the text. Both lectures and articles have been thoroughly reworked—in some cases condensed, in others elaborated, in all revised.

The book represents an attempt to suggest methodology for the classroom teaching of certain phases of English work in junior and senior high schools. It is in the main a *how-to-do* book, but there is some theory presented as suitable basis, it is hoped, for the concretization of method and practice.

Inasmuch as education is an experiment, and a very "experimental experiment," much will doubtless be found in the following pages that both special and general readers will disagree with. There may be discovered much apparent contradiction, some real contradiction. There is probably much plagiarism—unconscious plagiarism—of the sort that no one can escape who writes on a subject that for twenty years he has been absorbing through book, pamphlet, discussion, observation, and practice. It is almost impossible to say anything about education without disagreeing with some one. It is equally difficult to say much, if anything, about education that has not been said, or at least thought, before. Difference of opinion in regard to education, if sincere and well intended, as it usually is, may be made to constitute a most wholesome mental tonic. And "writing one's self" on a subject as general and comprehensive as education (or any one aspect of it, for that matter) is quite as difficult as "being one's self" in these days of myriad complexes.

The questions (both interrogative and imperative) set down under *Discussion* at the end of each chapter are devised especially to provoke and stimulate thought. The problems

## Preface

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suggested may in many cases be quite beyond solution, but this should be found out through discussion. The aim is to get teachers and prospective teachers to discuss them, to argue them, to fight with them if need be, until "the deep of night is crept upon their talk." We have known doctors, lawyers, chemists, manufacturers, financiers, and still others, to talk heatedly and well-nigh endlessly about the "tricks of trade." Why not more sheer shop-talk by teachers? It may be an attractive pose to refuse to talk shop after hours, but it is by no means always a profitable one. Those who succeed in this service or that invariably "live and breathe and eat and sleep and *talk*" that service. Given problems broad enough to touch life outside the four walls of the schoolroom, teachers need never fear being accused of having narrow views and limited horizons. And since education is about the broadest field of human interest and activity, there are few problems connected with it that through discussion do not lead out into "the very wide open."

In general, acknowledgments are due not only to all those whom we have read and observed and talked with regarding educational matters during the past twenty years, but also to those whom we have taught, and who, therefore, have taught us more. In particular, acknowledgments are due to the teacher-students of Johns Hopkins University and the College of the City of New York; to Mr. Percy Mackaye for permission to use his poem *Danish Mary* (page 147); to the estate of William Marion Reedy for permission to use his story-sketch *Our Tuna* (page 150); to *The School Review*, *The English Journal*, *The Educational Review*, *The Journal of Education*, *School and Society*, *American Education*, *The New York Sun*, *The New York World*, and *The New York Times* for permission to reproduce materials from their pages; to Miss Mabel F. Brooks, Miss Kate M. Monro, and Miss Winifred Halberstadt for valuable suggestions and contributions, and for help in the correction of proofs; and to

William McAndrew, whose stimulating and liberalizing influence upon American secondary education will be felt increasingly down the generations to come, the author is especially indebted for the introduction to this book.



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PART ONE  
*PERSONAL PHASES*

CHAPTER I . THE TEACHER OF ENGLISH AND HIS JOB



## PART ONE

### Personal Phases

An individual's constant and characteristic error in failure to run true to mass form, is sometimes more or less glibly referred to as the *personal equation*. This individual error, common to all the observations made by some one person, constitutes that subtle something in human relationships that throws organization awry and modifies planned-for results. This personal equation, therefore, comes to mean "why and how the individual upsets the general." It has to be reckoned with in all fields of human activity. Ignore it in the important field of education, and you make society suffer irretrievably. Pay it due heed, and there is no limit to the values that may accrue to society through the educational processes.

The vast majority of individuals are unable to conform in all points to mass regulation. A child, even more than an adult, takes issue with all others in some respects. No child can conform *in toto* with the human order of things as he finds it in his school life. Hence, every individual child requires specialized treatment for his constant and characteristic error, for his personal equation. Every teacher requires the same specialized consideration in his relation to educational administration. And the teacher must at all times be indefatigably in the service of the pupil who does not run true to form, and who is likely therefore to be most problematical. This rule applies as well in the larger relationship, namely, between the educational authority at large and the individual teacher.

If the Eton or Rugby boy knows as much on entering college or university as the American boy knows on graduation from college, it is in large part because more attention is given to the personal equation in the secondary training of the English boy. He has been individualized by the tutorial system, and his tutors have, in turn, been better adjusted to assignment. Public education in America can be greatly benefited by a closer individualization of both pupils and teachers. This means nicer adjustments of each to the other, and of both to curricula and to general school and community environments. It means, conversely, the substitution of personnel analysis for company and regiment and brigade alignment of the educational procession.





# IN THE SERVICE OF YOUTH

## CHAPTER I

### THE TEACHER OF ENGLISH AND HIS JOB\*

#### WHAT *versus* HOW

"If to do were as easy as to know what were good to do, chapels had been churches, and poor men's cottages princes' palaces." That is to say, if, in the classroom, to know and to tell *how to do* were as easy as to tell *what to do*, then the educational millenium would be at hand. If to formulate and methodize classroom processes with nicety were as easy as to set down and arrange content for classroom consumption, then among other salutary results there would be greater satisfaction on the part of society with the output of its schools. But teaching is neither an exact science nor a finished art. Too much depends upon a *certain* subject-matter, a *special* aim and point of view in its treatment, a *differentiated* grouping of pupils, and an *individual* teacher, to enable methodology to be quite as easy or exact or explicit or competent as the mere prescription is, as the mere arrangement of content can be.

No teacher need ever lack information as to *what to do*. The teacher of English is particularly safe on this score. But many teachers stand in almost constant need of being told *how to do*. Particularly are teachers of English unsafe and confused and at a loss in this direction, for English is the subject that has more pitfalls for the teacher, more temptations to bad teaching, than any other. The very wealth and variety of its content constitute a danger. And by the same token, English is the subject that offers more

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\* *American Education*, Vol. XXIX, Nos. 6 and 7, pp. 258 and 307.

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opportunities for the teacher, more inducements to good teaching, than does any other in the entire curriculum. The broader the range of subject-matter, the greater and the more stimulating is the teaching challenge. But it unfortunately follows as a corollary, that the broader and the more varied the scope and content of the subject taught, the more numerous and the more difficult of resistance are the probabilities of error in its teaching.

The riches of literature have been variously and comprehensively tapped in the construction of syllabi for state, city, county, and town. Selections of every literary type from every period of literary history have been assorted and arranged with skill and insight for classroom use. And the aims to be kept uppermost in teaching them have again and again been explicitly defined and elaborated. The syllabist has been no less diligent in exploring the content, and in the enumeration and exposition of aim and device in both oral and written composition. In textbook as well as in syllabus, the riches that have been sought out and served up are embarrassing always, hazardous frequently, inspiring sometimes. But here again, if to tell the teacher *how* to guide children to correct and effective expression were as easy as to tell him what materials and what exercises to assign for the purpose, then the problems of the English classroom—illiteracy first among them—might very soon be solved. The exposition of methodology for the teaching of elementary workaday English is vastly more difficult than is that in connection with the study of a literary classic. A child's expression, oral and written, is a more individual, a more personally limited exercise, than is his reading, at least during the period of his early schooling. It makes crisper demand upon syllabic content, and consequently places upon the teacher a sterner test in methodizing the work.

It may be quite fitting and proper for all members of a class of forty to read *Julius Caesar*. The play makes universal appeals; it is general literature, and, as such, is an important part of our literary tradition and inheritance; it is a symbol of our fundamental cultural background; it is read for



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impression, that is, for "pressing a general subject-matter in." But it may be altogether wrong, and therefore futile in the majority of cases, to assign to every member of a class of forty a common topic for oral or written composition. It is certainly wrong to expect, or to try to secure, uniformity of ideas and opinions in such case. The exercise here is specifically one of pupil individuality in expression, the exercise of "pressing a particular something out." Fluidity and variation and flexibility within broad and rational limitations must be invited and encouraged. The selection and arrangement of classics from an inexhaustible and illimitably varied source, no matter how numerous and divergent the demands to be made upon the supply, are simple in comparison with this business of getting the individual pupil to express himself. Carrying the composition assignment to successful issue is an individual problem; carrying the literary assignment to successful issue is, comparatively, a general problem. In teaching a classic, the starting point, for both teacher and class, is the classic itself. There is singleness alike in the point of approach and in the point of departure. In teaching composition there may be as many points of approach and contact, and points of departure, as there are pupils in the class, and even more. There is both advantageous and disadvantageous plurality, and this involves complexity of treatment and uncertainty of issue.

In the main, therefore, matter is minus, and method is plus. *What to do* is minus; *how to do* is plus. This, not at all because content is taken to be one whit less important or less salient than method; not at all because *what to do* is one whit less vital or less momentous than *how to do*. Obviously, if there were nothing to work with—no *what to do*—there could be no method—no *how to do*, or method of doing. Subject-matter comes first; method follows. But inasmuch as subject-matter may be and has been so clearly, so easily, and so definitely set forth, and inasmuch as methodology is necessarily so elusive, so dependent upon and colored by a given setting and circumstance, so varied and ramified in its manifestations, it follows that any treatment calculated primarily to aid teachers in their teaching must deal with matter

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as somewhat minor, and with method as somewhat major. This, at least, is the general principle upon which the contents of the present discussion are assembled. Occasional exception is made to this policy in cases where the content is new or variable, and where, as a consequence, its selection and apportionment are still to some degree in solution.

In view of the foregoing, it is one of the many paradoxes of pedagogy that content should have come in for fuller treatment in most of the state and city syllabi issued to date, than methodology has. In but few instances has there been an attempt in this type of publication to elaborate method side by side with content. Most syllabi merely define aim and indicate method. This is true, also (in a somewhat lesser degree to be sure), of all too many books on the teaching of subject-matter—of one department or another—their titles to the contrary notwithstanding. The tendency in pedagogical authorship seems, in other words, to be to define aim, to discuss content, to prescribe policy, to tell teachers *what* and *why*, and merely to suggest, or perhaps intimate, method. The *how* of the teaching function is too frequently left quite in suspense, or in a state of insufficiently detailed exposition. Yet the teacher's work is evaluated chiefly on methodology. The visitor to the classroom almost invariably gathers his impression from "how things are going." He fixes his estimate and, if he be an official visitor, makes his report upon the recitation process rather than upon the recitation content. The teacher's *way* or *method* of imparting knowledge or of training children or of getting results is paramount in his evaluation. It is pretty generally taken for granted that the teacher knows his subject. He has been required to submit credentials in education, and to qualify through academic examinations, in order to satisfy accepted authorities that he is adequately equipped with knowledge of *what to do*. He knows his subject as a subject. He knows, for instance, his *Julius Cæsar*. The visitor or inspector does not usually question this, unless on occasion there is some glaring evidence to justify his doing so. But *how* the teacher gets *Julius Cæsar* before a class—this is the consideration that influences the



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visitor's judgment of the teacher's merits. Right! This should be *the* consideration.

It follows, therefore, that educational direction should be much more informing upon the method, upon *how to do*, than it generally is or has been. Whatever failures may justifiably be held against education to date (and it is more or less fashionable to hold it responsible for most of our social and economic ills) may be said to be in no small part due to the fact that teachers have been quite disproportionately trained in these two important phases of their work. They have been omnivorously and indefatigably advised in subject-matter; in what to do and why to do it. Too often they have been lamentably neglected in the pedagogy of *how to do*. And this has happened quite naturally; partly, as pointed out above, because the former is more concrete and obvious and fundamental than the latter; partly because the former is more certain and susceptible of definition and exposition than the latter can ever be. Moreover, it has been considered by many teachers and directors that a too detailed exposition of *how to do* obstructs the free play of personality and interpretation in the classroom. Methodology enforced to the *n*th degree hampers and confines both teacher and pupil.

### CONTENT *versus* METHOD

It is good Ciceronian doctrine to say that the content dictates the form, that the subject-matter dominates the method. Just as the tone and tempo, the mood and motif of a piece of music are reflected in the pianist's execution, and dictate method in his performance, so the theme and movement, the quality and atmosphere of a literary classic (or of a composition assignment, for that matter) dictate to the teacher his methodology in handling the one or the other in the classroom. Thus, Kipling's *Boots* automatically calls for dynamic intensity of method; Milton's *Lycidas*, for quiet contemplative exposition and discussion; Thackeray's *Henry Esmond*, for deductive, comprehensive grasp and interpretation; the rule of thumb in spelling, for inductive step-by-step unfoldment and elaboration; the long theme, for analytical assortment, with consequent selection of salients (which



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implies rejection of non-essentials), and then the logical and consecutive expansion of these salients. Conversely, and more directly stated, the teacher of English who methodizes a lesson in folk-song in the same mood and by the same mechanism and procedure with which he methodizes a lesson in *Sesame and Lilies* or *Silas Marner*, is not "listening" to the content. He has neither his literary nor his pedagogical ear to the adolescent ground. As likely as not he would teach *Drink to Me Only With Thine Eyes* as a dirge (which now by force of legislative circumstance it has well-nigh become), and the *Elegy Written in a Country Churchyard* as an epithalamium!

To re-formalize the much exploited formal steps, let us say that the teacher shall first take his cue from the recitation matter in hand, and then—but *then only*—proceed to prepare, present, compare, generalize, and apply. Or better, let him prepare, present, define, expound, and illustrate, as the content dictates he shall. Then let him induce pupils to formulate rules; to apply, associate, and differentiate them; and to deduce varied but unified generalizations of and from them. This means that there are ten formal steps in the methodology, five for the teacher, and five for the pupil. For in general and at the outset, the subject-matter must be examined thoroughly by the teacher for the purpose of discovering the method to be pursued. And then it must be prepared and presented in such way as to induce educative reactions on the part of the pupil. The method derives from and reflects the content in its point of attack, in its elaborated processes, and in its results. This in itself may be a reason, if not an altogether sufficient justification, for the preponderant supply of literature on the *what* and the *why* of the teaching of English, over the *how* of its teaching.

Measurement of teaching ability by results alone is a false and dangerous means of evaluation. Results are glibly cited by teachers who are conscious of defective methodology in their work, as the be-all and the end-all of their profession. Results are as glibly stressed statistically by supervisors who are more concerned about the maintenance of educational system (or their own politically acquired positions), than they

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are about individual boys and girls. And again, results are likely to be much over-emphasized in any democracy in which education is organized and systematized with the cruel efficiency that makes for the production of type, and *ipso facto* for the ignoring, if not the destroying, of individuality. If method evolves from and through content, then to say that there can be true result from a false or a wrong method, is a contradiction in terms. There may be a *kind* of result from an incorrect method; there may be an unsatisfactory result from a correct method. But by and large, good results follow from good methods; good methods assure good results. Method is long and result is short. Method is macrocosm and result is microcosm. Method has continuity and consecutiveness and duration, and is the means to an end. The means must be worthy, and the ends should justify them. But the means must be worthy, whether or not the ends justify. Processes are far more educative than results. It is, therefore, more harmful to arrive at even a partially acceptable result through a bad method, than to arrive at an unsatisfactory result through a good method. All's well that *ends* well—sometimes, but all's *better* that *goes* well.

Those who would excuse inadequate or illogical or erratic or otherwise faulty methodology on the ground that results will measure up if method does not, are losing sight of the fact that result is in reality part and parcel of method, just as method is in reality part and parcel of content. What the result-getter means to contend is simply that the personal element is a compelling, if not the major, consideration. With this point of view there can be no quarrel, provided it is seen clearly and in the whole. It is both good doctrine and sound philosophy to say that the agent dominates and insinuates and focuses a method, just as he dominates and insinuates and focuses a content.

To do things in one's own way may, indeed, be the very best way of doing things. Equally indeed, it may be the very worst. The popular colloquial philosophy of "doing things in one's own way" applies in any pursuit or undertaking only within certain limitations. These limitations are "the rules of the game"—*any* game. The baseball star



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complies with the rules of the game first, and *then* exercises his privilege of doing things in his own brilliant, particular, and "babe-ruth" way, or *vice versa*. The manufacturer of automobiles first complies with certain physical and mechanical and industrial laws, and *then*—but not until *then*—is he at liberty to place on the market the car of "individual distinction." And the teacher must comply first with the fundamentals of psychology, and with the necessary rules and conditions attendant upon immediate environment. Not until *then* may he safely be allowed to proceed in his own way, given sound qualifications and equipment for the work.

But this is a sensitive spot with the average teacher. He not infrequently regards any insistence upon the enforcement of rules of the game as intrusion and interference, and freely asserts his preference to do things in his own way, to be undisturbed, to go the "personal salvation" route, *if* he is to be held accountable for results. And the more he stresses result and result only, the more likely he will be to hold out stubbornly for his own way. He sometimes fails to understand that he is first of all playing a game with a team and not as an individual, and that just as there are aims and accessories common to all members of the team, so too there is a certain minimum rudimentary method or procedure to be pursued without turning either to the right or to the left.

This sort of teacher has in recent years become a positive danger in some communities. He has not only methodized faultily, but he has interpreted both his position and his subject-matter viciously. He has, for instance, in the classroom construed Lincoln's use of "A house divided against itself cannot stand" as an argument for internationalism. He has construed Lowell's "To our age's drowsy blood," with what he is pleased to call a "broader reading," and made of it a plea for labor to assert itself against capitalism. He has methodized recitations in English composition toward false and traitorous ends, so that, by the warped treatment of subject-matter and the consequent imposition of his own analysis of it by way of discussion or presentation of cut-and-dried outline, he has endeavored to make children think as he



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himself thinks. He has become, in short, a false classroom prophet in result not only, but in regard to those eternal and spiritual elements in a child's life that are far more precious than any temporary ends and results can be.

Supervisors are themselves to some extent indirectly responsible for the disproportionate emphasis that has come to be attached to result-getting. They have too frequently insisted upon results, and have rated teachers accordingly. They have not made it sufficiently clear and emphatic that teachers are to be held more strictly for methodology than for results. They have themselves failed to recognize the universality of method as opposed to and widely different from the individuality of pedagogical manner or even idiosyncrasy. They have played the sedulous ape to Herbart and Pestalozzi and Comenius and their ilk, and have ignored Rousseau and Bagehot and Wilde, and their freer sort. It was the last named who said in substance, that manner is personality, which no one could copy if he would, and that method is perfection, which every one would copy if he could. This is great philosophical and psychological *and* pedagogical doctrine. As educators, many supervisors can evaluate everything but a teacher's classroom method and manner, because they are learned least of all in learning.

### TEACHERS AS PEOPLE

What manner of man should the modern teacher be? Is he one of the people? Or does he live and move and have his being apart? He defies adequate definition and explicit formula. It is by no means possible to say all that he should or should not be, though the latter were easier than the former. He has time out of mind been defined and explained, both positively and negatively, but a little additional commentary cannot be amiss in the light of recent events and the consequent enlarged considerations of his work. It may not be amiss to quote just here, in composite form, from three different newspaper editorials that made their appearance recently in connection with a campaign waged by the teachers of a certain community for increased salary schedules. The language is unfortunately not always highly specific, nor are

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the arguments always strictly pertinent to our point. But the sentiment is in the main most valuable, inasmuch as it emanates from "the man in the street" and thus represents collective average opinion regarding teachers and their work. These combined editorials read as follows :

In the first place, the teacher should *not* be of the "shabby intellectual genteel." He should not be the most prominent resident of Main Street nor yet of course of Ptomaine Street. He should be no babbling vociferous Babbitt. He should not think cheaply or disparagingly of his profession, no matter what provocation he may have for doing so. He should not succumb to the inferiority complex when in the company of those outside his profession. He should not be puffed up with the superiority complex when in the presence of colleagues and school children. The first attitude is as unnecessary and unjustifiable as the second. He who educates children is the equal of merchant, industrialist, financier, doctor, lawyer, and religionist. The teacher status levels up to that of any other profession ; indeed, it looms higher than most. If society is niggardly in its recompense to the educators of its young, not the teachers but society is convicted of inferiority. And if the child is father to the man, then he who *educates* children can run no risks, suffer no humiliations by placing himself frankly and deliberately upon their levels.

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He should be neither a "grind" nor a "scowl-teacher," with greater concern about the letter than about the spirit, with greater fastidiousness about a piece of paper on the floor than about the development of the child's mind. He should not be the teacher merely, and nothing more. He should not concern himself chiefly with getting children to like him, and to be like him, else he may be sorely tempted to promote them on these bases chiefly. The whole selective process of breeding teachers makes it well-nigh impossible to pass on from one pedagogical generation to another, any but the most highly conventionalized types. It is unfortunately the "goody-goody" who is promoted regularly and given attention all along the educational line, from the kindergarten up through training school, and who finally is "passed along" as a teacher. We need more ex-bad boys and girls in the teaching ranks, more worldly wiseacres, if for no other reason than to get a square deal for our present bad (usually rare) children in the classroom. The average teacher does not care to bother with the "bad 'uns."

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The teacher should certainly not be a vulgarian, a make-shifter, a cad, a snob, or a picayunish popinjay. He should not be a formidable intellectual obelisque ! His romance should not all have missed fire, else much of his teaching will do so. And his knowledge of love should be theoretical not only, but to some degree technical as well.



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The negatives are by no means exhausted, could not possibly be. Nor can justice be done the positives, for there is no unit of measure in the world that can set limits upon the size—the sheer bigness—to which the modern teacher may and should attain. He must be open-minded, broad-minded, high-minded, right-minded. He must be not only intelligent, but also healthy and educated and wise. He should have not only knowledge, but power. He should be possessed of Americanism plus—know clearly what it may be made to mean for other countries of the world. His functions of citizenship should be performed in the light of what he has been able to observe at first hand of the exercise of citizenship in other countries, under other flags. He should have read and thought and traveled broadly, all for the purpose of a better understanding of Americanism and its mission in the world. He should prove himself a true patriot by his intense interest in education. He should prove himself a true educator by his intense and sympathetic exercise and understanding of patriotism and citizenship. This is, we know, a large order for a public servant whom society insists upon underpaying, and it cannot be adequately filled until as much money is spent for education all the time as is sporadically spent for war. But we refuse to abandon ideals in connection with a matter as important as public education, even though we despair of their ever being realized to even a small degree.

Nor has the end yet been reached, at least for the teacher of English in particular. *He* should be, as far as young people are concerned, an interesting human book that all of them are anxious to read and to know better, and indeed a very *de luxe* edition of book at that. He should, in turn, regard his pupils as beautifully illustrated volumes in flexible—yes, very flexible—bindings, each one of absorbing interest, to be read over and over again. He should manage somehow to store up much useful knowledge, and he should have in addition a fund of useless knowledge—knowledge that may be tapped by the inquiring mind on a thousand-and-one different subjects. He should be of the world worldly, with man-in-the-street interests, and with live contacts with real affairs outside school life. Too long and too often has the



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teacher in general, and the teacher of English in particular, lived apart from the average life of the world about him, thus obscuring his own points of view, and artificializing his own attitude toward life and life problems. There is nothing more wholesome for high school youth than to see and feel that the teacher who stands before them is a real and natural human being, like fathers or brothers or family friends they know so well. If they come to think of their teacher as unsociable and closed in, his precepts will be accordingly nullified, and his example will be negated if not made actually harmful. The teacher should, in other words, be a "regular fellow" and a special fellow, both in one and both at once. He should be able to walk apart and alone, and at the same time to walk congenially with the crowd. Unfortunately, he will probably have to make of himself the bone and sinew of some Jugger-naut factory system of education, at the same time that he must rescue individual victims from its maw, and, in so doing, save more than one soul. He should have (else let him cultivate) a presence and personality competent to inspire respect for educational things, and to appetize young people for the bigger and better phases of living to be realized only through education. And whether the teacher of English be a gifted teacher or not, whether or not he be possessed of the rare and radiant jewel of genius, he nevertheless has well-nigh irresistible inducement to keep him in touch with things as they are, and to "keep himself constantly *becoming*," by virtue of the very subject-matter that he daily works in. English is the subject *par excellence* that should keep its sponsors live, alert, avid, comprehensive, and insatiable for more and ever more of life. Its very subject-matter should broaden and inspire through its ever varying slants and angles. Yet some teachers of English have been known actually to escape culture!

The short school day and the many holidays and vacations during the school year are well purposed to enable the teacher to enrich his life. If he take advantage of them, he may build wholesome and varied interests that will carry over to his class work with inestimable resultant values. If he confine his unscheduled hours—and days and weeks—to school work,

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he may be more thoroughgoing as a teacher, but he will probably be less human and wholesome as the friend and guide of his charges. The free hours of his school workday, the school holidays, the vacations, must be construed by the teacher of English in particular in terms of recreation—exercise and social activity more or less disconnected with school work. It is in some degree with this object in view that they have been devised, for which they must be maintained. The teacher of English who shuts himself in to examine papers during a holiday, is, of a sort, a traitor to the cause. This is not to say that he shall do no school work outside of actual school hours. But it does emphatically mean that if he allows his school work to enslave his free hours, then he deserves the enslavement. His first, last, and all-the-time obligation to his classes is refreshment and stimulation. If his comparatively brief school day and the many intermissions in his work during the school year, do not enable him to renew the vigor and the challenge of his personality, then he is lacking the very essentials of his profession, and is failing to function in those capacities in which he should be of supreme value to the community.

### ADJUSTMENT *versus* ALLOTMENT

It is a great pity that, as yet, so little has been done in educational administration toward personnel analysis and management in connection with high school teaching staffs. The average junior or senior high school principal has a tremendous opportunity for adjusting teachers to work, for assigning them nicely to duties through study of the individual's special fitness. School organization, by means of departments, invites such analytical study with its consequent adjustments. Much constructive and corrective revision needs to be made in the average high school by way of getting teachers fitted into their proper niches. If it were done efficiently, then many of the problems in method and in the teacher's personal attitude and equipment would be solved. In numerous localities throughout the country, high school teachers are "starving" for real leadership—leadership that will not only interpret and methodize content for them, but



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leadership that will as well guide by its inspiration in matters and interests outside of the intimate classroom concerns. But they will not get this leadership so long as they themselves are obliged to qualify for their work by means of so-called merit examinations, while their supervisors in too many cases "qualify" only through the devious processes of either partisan or pedagogical politics.

There is too much supervision by inferiors in education, to permit of skilful and far-seeing personnel analysis and adjustment. In the assignment of teachers to work, in junior and senior high schools, the catch-as-catch-can policy very largely prevails. As a consequence, our children are educated (if, indeed, they *be* educated!) by luck—bad luck chiefly. And the lack of close-up personnel analysis and adjustment is most dangerously evinced in the average English department in both junior and senior high schools. English, with its infinitely broad and varied scope and its consequently infinitely exacting teaching demands, makes the supreme test when it comes to adaptation of individual teachers to individual types of work. This is not to be taken as an argument for greater specialization. There has been too much specialization already in high schools, and especially in senior high schools. It has been required by those who have set the standards of qualifications, but the follow-up of the personnel, by way of analysis, has been negligible. If adaptation or adjustment of English teacher to English work had moved apace with specialization, then all might have been well; or, at least, much might have been better. But we have had over-specialization and under-adjustment. Or, specialization, though pushed to excess, has failed because little or nothing has been done to accomplish through analysis the qualitative adjustment of the personnel. The underlying difficulty would seem to be that expert study and analysis have not been made by means of mental and other tests, in selecting and assigning the personnel. And this applies not only to the subject-matter of teaching, but as well to the many outside activities to which the teacher of English is called far in excess over teachers of other subjects.

If the teacher-specialist is not nicely adjusted to the work



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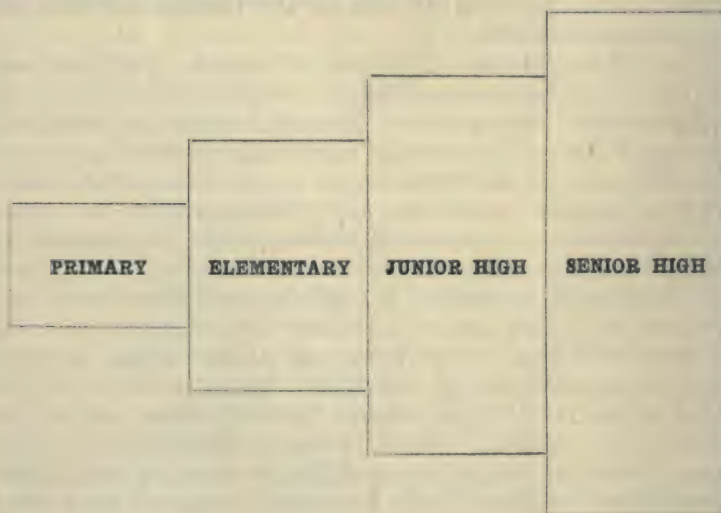
for which his specialization best equips him, he is wasted and the children are the losers. If educational administration becomes over-specialized, over-systematized to such an extent that grades and the mere names of grades come to have more meaning than the progressive development in educational processes, then administrators are wasted and the schools are the losers. We mean that in the highly detailed organization of schools and schooling, mere partitioning and the nomenclature it entails are likely to come in for too much consideration, and individual children for too little. The water-tight compartments or the strict demarcations along the average pupil's "road to learning" become the dominating symbols of educational progress and achievement. The man with a new scheme for grading children or for reorganizing part time or for reassignment by some kind of test may easily become an educational hero. While he who devises ways and means for keeping Jim, *Jim*, instead of a 9B unit, in spite of and in the face of damaging school procedures, is likely to be reprimanded for interfering with school machinery. And this very Frankenstein psychology carries up to the teaching corps. We speak of 8A teachers, and of teachers of spoken English, thus negating as far as possible teacher individuality and personal distinction.

Now, grades and classifications are at best but loose and uneven and approximate. They are convenient designations for organization management. But aside from this, they have but small value. There can be no such thing really as a *grade of individuals*. It is not nearly so possible to grade human beings accurately as it is to grade the fish of the sea or the trees of the forest. All men *may* be born equal, but inequalities certainly begin to make themselves evident and irrefutable a few minutes after birth! We plume ourselves upon our accuracy in grading junior and senior high school pupils upon the results of intelligence tests and examinations, and we allow educational quacks and Ph.D. students to invade the sacred precincts of the schoolroom for the purpose of administering their nostrums. But as a matter of fact, little is ever accomplished beyond a new or different convenience of mass classification, and practically nothing is achieved by way of

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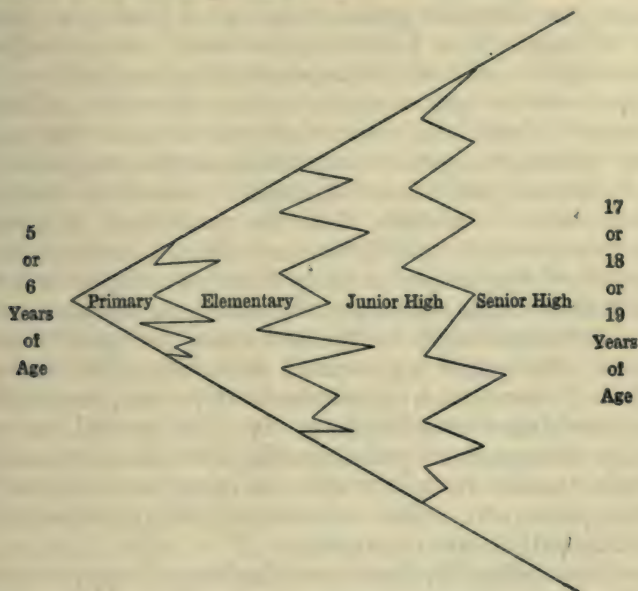
cue to individual pupil attitude. Notwithstanding all the ceremonies of testing, children are still victimized by a grouping that the farmer would not tolerate with the choicest of his live stock.

It would have been better, we think, had the education of the child from the age of six up to the age of eighteen been organized on the basis of a single unified stretch, called the duodecimo or the twelve-year period. The present plan of primary, elementary, and junior and senior secondary grades, with subdivided or intermediate periods in and among these general gradings, makes, consciously or unconsciously, for the building of a Chinese wall between one such classification and another. While there are during these twelve years more or less marked transitions in the life and development of the average child that make definite demands upon his educational treatment and have definite influence upon it, yet his education must be regarded rather as a process of steady unfoldment and enlargement than as one regulated by leaps and bounds. Parents, children, and teachers alike have become habituated to thinking of the child's educational progress as in most ways like this—



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rather than in all ways like this—



And so they come to regard each one of the demarcations in the first diagram above as a somewhat miraculous or revolutionary "frontier" period in the child's educational forward march. This, in turn, leads to too radical changes in the teaching content and method as the child passes from one frontier to another. And this, again, leads to hop-skip-and-jump promotions—to "herding by hurdles"—rather than to slow, steady, step-by-step, developmental enlargement of the child's mental functioning. In other words, matter is selected with grades in mind. Method is formulated with grades in mind. Teachers are assigned and rated with grades in mind. And the whole process is motivated pretty largely from the point of view of convenience of organization and administration rather than from that of individuality in the educative function as touching both pupils and teachers. It amounts, indeed, to a hard-and-fast regimentation. It may develop pupils, but does it develop people?



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Thus we come to think of a particular literary classic as belonging to a certain grade, much as if Shakspeare had set about writing *As You Like It* for the ninth year, and *Macbeth* for the twelfth. But while frequent change and wide variety in subject-matter may as a rule be some guarantee of interest on the part of children, there is no reason at all why a given literary classic or a given composition subject may not quite properly be assigned to a child of nine, to one of fourteen, and again to one of eighteen. And the same kind of teaching method may be used in all three cases. But in each succeeding treatment of the subject-matter there are bigger and more comprehensive aims and ends to be achieved, and the methodology must accordingly be focused upon the specific end in each case. The junior high school, for instance, is in the main a period of search and adjustment. It is backward-looking, forward-looking, inward-looking. It is in general, or ought to be, the finding-chart period, in English as in other subjects. But for a teacher to isolate it in his mind, as a distinct and separate phase of a child's educational life, is to be lacking in both hindsight and foresight.

Teachers of English have been known to complain when they found that pupils coming to them from lower grades have "had" a certain literary classic, or a certain project in composition work. Prescription seems to them to have miscarried in some way, and the syllabist to have repeated himself unnecessarily in a field where variety would seem to be a guarantee against repetition. But they are reckoning from the point of view of grading alone, and are thinking little or nothing of the child and his development. It is true, of course, that new materials yield spur and challenge. But so do "old" materials properly methodized, presented from new angles, administered in relation to pupil age and aptitude. It must not be forgotten that education is to be regarded as an expansive process. There are new breadths and heights and depths to be explored in the treatment of a literary classic with third-year high school pupils who have "had" the classic in the elementary grades.

Each of our conventionally partitioned periods in educational grading is a transitional period only, and must be

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especially so regarded by the teacher of English. But all of these periods must be thought of as steadily and consecutively and persistently functioning toward enlargement of pupil faculty. The aim, the content, the method in junior high school English teaching are consequently for the most part the same as those in the senior high school. Any close differentiation between the work of the one and the work of the other is unsound in principle and unsafe in policy. And it is equally inaccurate and short-sighted to argue that the senior high school teacher should possess higher qualifications and receive better salary than the junior high school teacher. Along broad general lines, it may perhaps be said that, in respect to English, junior high school teaching should be kept somewhat more inductive than senior high school teaching, the aim and the content of the former should perhaps be somewhat more highly concretized and results somewhat more clearly oriented. This means that narration and exposition, the mechanics of expression, and the briefer units in composition work, require the salient treatment in junior high school, while in the senior high school, description and argument may properly be emphasized (along with and in relation to narration and exposition), together with the elements and the qualities of expression and the more extended and more highly projected units of composition work. And the reading assigned in these respective grades should in general reflect these broad and general classifications. But even such free and fluid prescription as this is dangerous unless it is interpreted strictly in relation to the diagram on page 21.

The English work of the junior high school should reveal the pupil to himself through the combined agencies of reading and writing and speaking. It should develop his *awareness* of life and work and education as they function through these three agencies of expression. It should discover pupil aptitude by means of feeding pupil interest. It should discover pupil strength and weakness by means of testing pupil will and judgment. It should to a certain degree develop in children retrospective, introspective, and prospective points of view, in regard to themselves and in regard to the things about



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them. It should summarize, and then analyze, and then signalize, that is, direct vocationally.

The English work of the senior high school should in general reveal the world and humanity and life to the pupil, and in doing this, should reveal the pupil *in relation* to all three. To these ends, actual world contacts must be established and actual personal touches experienced; advanced reading and interpretation, and more elaborate and more analytical forms of written and oral expression must be required and supervised. This work should emphasize and develop pupil interest and aptitude and will, as unified manifestations of character and personality, and it should cultivate reflective and contemplative mental processes along with social and vocational activities. It should also, of course, summarize, analyse, and signalize. But it should, in addition, abridge, organize, synthesize, and adjust on a large and definite scale.

### DISCUSSION \*

As has been pointed out, much may be done in adjustments of school organization by way of conserving the energies of both pupils and teachers, and by way of developing personalities in both ranks. There can be no doubt that clerical detail and routine hamper many a good teacher and prevent his bringing to bear in the classroom the best teaching challenges. In the same way many pupils consciously or unconsciously feel the weight of school machinery to such a degree that they are "lost in the maze," and the fullest and richest development of pupil mind and character is accordingly impossible. ¶ Would the requirement of high school pupils—especially senior high school pupils—to be present in the school building only while they have recitations relieve the situation in either case? ¶ Would it help to have all pupils in a given school assemble in two or three large halls under the supervision of proctors who do no teaching? These proctors would serve as attendance clerks, and would take charge of all clerical work involved in checking absence and tardiness, and in entering and distributing marks at regular intervals, thus leaving subject-teachers entirely free to devote their time and energy to actual classroom teaching. In addition to being used for assembly at the beginning and the close of the school day, these halls could be used for supervised study periods throughout the day for those pupils who cared to remain in school for purposes of study. ¶ Is the Gary System sufficiently elastic to permit of the segregation of clerical and routine matters from

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\* See Preface.



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those purely educational ? ¶ Can the extended and all-inclusive Dalton plan be made to do it ? ¶ How can you counter the argument that it is a wholesome thing for the subject-teacher to have some clerical work to do in connection with the pupils he teaches, inasmuch as it familiarizes him with more than one kind of relationship with them, and thus enriches his understanding of them ? ¶ In what ways can junior high school, through literature and composition, discover pupil aptitudes and develop pupil capacities ? ¶ It is contended that the study of literature in junior high school should be extensive rather than intensive, and in senior high school intensive rather than extensive. Discuss this pro and con. ¶ How may literature be taught in junior high school in such manner as to make the subject an integrating influence in the acquisition of knowledge and in the formation of ideals ? ¶ How would you motivate a composition problem in junior high school in order to make it seem highly worth while to pupils ? ¶ What reasons can you give for emphasizing socialized forms of composition more in junior high school than in senior high school ?



PART TWO

*CRAFTSMANSHIP PHASES*

CHAPTER II . GRAMMAR, SPELLING, AND PUNCTUATION

CHAPTER III . COMPOSITION AND LIFE

CHAPTER IV . BLUE PENCIL PERSIFLAGE





## PART TWO

### Craftsmanship Phases

*Make them literate before you attempt to make them cultured.* This is a doctrinal dictum in the teaching of English that cannot easily be gainsaid. Real enjoyment of leisure and real appreciation of culture (and manifestation of it, for that matter) are possible to a degree only in the illiterate. Literacy is necessary to let in the lights of culture.

The genius may be quoted in partial refutation of this argument. But, then, the genius refutes all argument. There always have been, always will be, certain illiterate people of genius, and probably therefore of culture. But genius is not necessarily illiterate. Most genius is superbly literate. Moreover, genius always strives for literacy in order that it may the better penetrate and interpret the darks of the world.

The apprentice in carpentry must first learn his tools. Then he must learn how to use them skilfully in order that he may build. And then he must build and rebuild, repair and renovate, under the guidance of his master. Training in English composition, oral and written, nicely parallels this. The tools are to be studied in grammar. Their use is to be mastered in composition. Facility and craftsmanship with them are to be realized only as result of indefatigable practice under the advice and direction of skilful teaching.

The carpenter may observe and study buildings in order himself to build the better. Just so the apprentice in English expression may read the masterpieces of literature the better to express himself. But this course will by no means accomplish the whole undertaking for him. The grammar text and the composition text—the tool-chest and the work-bench respectively of the craft—make so many exactions and point out so many devious ways that are ignored by the classic writer.

There must be thoroughgoing training in the rudiments underlying any craft. In large measure this must be based upon fundamental

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technique *per se*. Knowledge of tools and expertness in their manipulation, acquired through drill and practice, must be possessed and exercised even by liberal and creative craftsmanship—craftsmanship wherein the craftsman ignores or defies precision of theoretical rule and unlearns something of his early training. But only in the rare case of genius may he build entirely out of his dreams.



## CHAPTER II

### GRAMMAR, PUNCTUATION, AND SPELLING

#### WHEN AND WHERE

WHATEVER may be the grade-by-grade apportionment of educational materials in English, one thing is certain, namely, the rudiments—grammar, punctuation, and spelling—must be taught everywhere and all the time along the line. A certain type of literature may, for the sake of convenience, be set down as belonging to this term or to that. Inasmuch as pieces of literature are not gradable except in the most general way, it matters but little about their placement and sequence. The very objectivity of literature makes its adjustment to grade and age fluid and selective. But the very subjectivity of grammar and punctuation and spelling makes it imperative that these essentials be taught as and when the teaching point dictates. A child may not be told that his particular difficulty in grammar is scheduled for treatment two terms further on, and that as a consequence he must await instruction until he reaches the proper grade. For purposes of review certain rules in grammar and punctuation and spelling may be set down in grade sequence, but for purposes of review *only*. They must be taught *first* when the need is emphatically evidenced in the pupil's speech and writing.

#### GRAMMAR

On those numerous occasions when parents, educators, and business men take a critical fling at the output of junior and senior high schools, they almost invariably aim it at the teaching of grammar and punctuation and spelling. Errors made by young people in these three basic mechanics of expression impress the critics, and these critics, in turn, express themselves usually with brutal frankness, sometimes with considerable bitterness. "Here's my boy, graduated from your school, and he can't spell!" "Here's a girl you recommend to me for office work and she cannot speak and

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write correctly ! ” The refrain is well known in all parts of the country.

And after the criticism has been divided by two or even by a larger figure, the teacher of English must admit that it is to some extent justifiable, that children do not attain to the standard of proficiency in the mechanics of expression that they should attain to under instruction that costs the taxpayers millions of dollars. He must, therefore, dedicate himself to the proposition of spending a large part of his teaching time upon these very fundamentals. He may like it or not, the fact remains that he must be primarily and essentially a teacher of grammar, punctuation, and spelling. He must, in other words, everlastingly stress the mechanics of expression at the expense, if need be, of other things considered by some in high place as of greater importance.

This does not at all mean that parents and educators and business men are always fair and just in their criticism of school work. A very subtle bit of traditional superstition regarding the whole business of criticizing the output of the schools has been handed down. It is more or less the thing, the fashion, the usual and expected, for oldsters to berate youngsters on the subject of illiteracy. Sometimes they do it out of jealous interest ; sometimes they have concrete provocation in abundance ; most times they are simply “ falling into line. ” “ Grandpa scolded Dad for his slovenly habits in English ; Dad scolded me ; therefore, young man, I ought to scold you ! ”

This is very often the genealogy of adverse criticism of junior and senior high school results in English. Of course, the younger generation is never so bad as the older tries to make out. The present generation of youngsters is far more literate in these mechanics than were those of corresponding age twenty years ago—the very adults who may now strut and storm and signify their fury.

Teaching *has* improved in these matters. Results of English teaching in high schools do not merit wholesale condemnation. Indeed, when it is considered that many high school pupils throughout the country hail from an environment that does not conduce to a high degree of literacy and of intellectual



## Grammar, Punctuation, and Spelling

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fertility, there is great cause to be proud of the product turned out. But the teacher is never content with it, and rarely should he be altogether satisfied.

There are three attitudes or convictions about the teaching of grammar. Some contend that no grammar *per se* is necessary; that casual and incidental and intermittent touches of grammar are sufficient in junior and senior high schools, and that correct forms of expression are to be "absorbed" from reading and hearing good English. These people not infrequently declare that they themselves know no grammar and do not believe it necessary to a correct use of the mother tongue.

Others go to the opposite extreme, contending that there should be exact, formal, regulated, and prolonged instruction in English grammar for its own sake. These people are frequently formal disciplinarians. But their conservatism is honest, and very often reflects long and trying experience in the teaching of English.

A third group may be called the rational liberalists in regard to the teaching of grammar. We stand by and with them. Their contention is that only so much grammar should be taught as a child's expressional experience demands at the teaching point. As that expressional experience expands and develops with instruction during the six high school years, the demands made upon English grammar will be increased in parallel. But this group believes that just as soon as the teaching of grammar ceases to have any functional relationship to the child's usages in expression and habits in reading, it is useless.

Grammar, as it logically functions therefore, in the child's speech and writing day by day, is the platform of this group. This may relegate the formal text in English grammar to the reference library. The book should be on tap, to be used as and when required. For a teacher to say that it will never be needed, is comfortably to deceive himself. For a teacher to say that it must be "gone through," chapter by chapter and page and page, is uncomfortably to deceive himself.

How shall the happy mean be struck? Why, by the teacher's constantly noting and shuffling pupil's weaknesses in grammar, and getting them strengthened logically at the



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teaching point on grammatical grounds. There are certain elementary facts in grammar that these weaknesses, properly handled, bring out. There are certain detailed intricacies, such as variable terminology, that may be entirely ignored.

It is rarely necessary to attempt to give a junior or a senior high school pupil an exhaustive knowledge of grammar on this basis of instruction. It will never be possible to avoid giving him some technical instruction in the elementary grammatical facts and principles. The burden of such work in grammar as is necessary should be carried by the junior high school. The senior high school work in grammar should consist only or chiefly of checking up. With certain set-off groups in senior high school, however, a fairly thoroughgoing review of general grammatical facts and principles will usually be found desirable.

The amount and the intensity of grammatical instruction that must be administered in the junior high school depend largely, of course, upon the quality of work that has been done in grammar in the grade schools. And again, the senior high school must take its grammatical cue from the junior high school. But the essential thing is this: The teacher of English, in whatever grade of work he may find himself, must have on tap sufficient grammatical instruction to meet logically the demands made by the pupil's expressional experience; and he must decide at the crucial moment just how intensive that instruction shall be.

Compromises are necessary in all considerations of grammar and its effective teaching. English grammar is generally considered to be a closed subject, yet within its confines there are all sorts and conditions of interchangeable values. The classification of English words, for instance, into compartments called parts of speech, is by no means water-tight, but fluid and fluctuating as the sea itself. Tell the pupil *trouble* is a noun, if you like, and stick to it. But be prepared for embarrassment very soon. You will do better to tell him that the words *rush*, *trouble*, *struggle*, *ground*, *rustle*, *anger*, *strut*, *crow*, *hit*, *frown*, *parcel*, may be nouns or verbs, or even other parts of speech, depending altogether upon the grammatical relationships in which they are placed; that the words

## Grammar, Punctuation, and Spelling

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*beautiful, white, red, simmering, sound, kind, great, small, part, chameleon*, may be nouns or adjectives, or even other parts of speech, again depending upon the use to which they are put and the company they are obliged to keep.

The parts of speech and word study in general may be directly linked at the outset of grammatical study with the writing of different kinds of composition. Action words, for instance, of all kinds—nouns, adjectives, adverbs, as well as verbs—should be stressed in connection with stories and general narration; descriptive words of all kinds—nouns, verbs, adverbs, as well as adjectives—in connection with description. In narration and description, words must be winsome. In much exposition and in all argument they must be wilfully winning. Get children to understand that the qualities of grace, ease, beauty, elegance, may make composition irresistible, but that they may also make it weak and artificial, unwisely administered. And make them understand that grammar “in the pure” contributes incalculably to the effectiveness of a piece of writing and speaking. Otherwise the formality of teaching what can so easily be made the most formal of subjects, will become forbidding and appear useless to children. Little excursions with children into the fluidity of words and their coloring values and possibilities, may be made to do much toward “bucking up” grammatical study. And such complementary touches and approaches have a carry-over value that is incalculable.

It may be well, therefore, to “play” with words that may be more than one part of speech. Arrange and re-arrange them in different places in illustrative sentences. Explain in this way how interchangeable they may be made for the picturization of ideas and thoughts, and you will very likely catch pupils under the spell and magic of their mother diction. This, preliminary to naming and cataloging words as eight or nine parts of speech. The dictional approach to grammar, like the dictional approach to spelling, is not only more elucidating than the dryas dust analytical methods of approach to these two subjects, but it is vastly more enriching as an educative process.

You may teach the parts of speech formally, if you find



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that you can get the best results by having things definitely named and assorted. But you will do better to teach them as dependent almost entirely upon function and relationship. You may have children establish relationship, such as subject and predicate, on their own, when they are confronted with groups of words that comprise a sentence.

Do not impose any particular style of diagram upon them. But induce devices that will clarify relationships in pupils' minds. Some will find it profitable to write subject and predicate on a higher level than other parts. Some will prefer to use parentheses to enclose subordinate parts. The point is to enable them to see or discover and indicate the relationship of ideas by some method of their own.

Simplicity of illustration and method is the important thing in all teaching of grammar. Begin with the easiest of sentences. Then insert words that are possible of expansion into phrases and clauses. In this way you will probably be able to relate grammar to life, teach sentence sense, and achieve that most baffling of all purposes in grammatical instruction, namely, get children to understand the difference between a clause and a phrase, and between both of these and a sentence.

Lack of ability on the part of children to manage the sentence, especially the complex sentence, is the grammatical shortcoming that most severely shocks the professional and commercial critics. But here, as in the parts of speech, the instruction should be based upon relationships among sentence parts. In fact, grammar as a series of systematized relationships, rather than grammar as definition and nomenclature, is the grammar that is most easily and most logically taught.

Never mind *attribute, factitive, objective, transitive, intransitive*, and the rest. Get clearly before pupils the *relationship* that each of these words stands for *in their own work*, and the names may be ignored entirely or children may establish their own terminology.

It is held by some teachers of English that a clear understanding of certain difficult passages in literature cannot be arrived at without going in for syntactical connections. This,



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we believe, to be almost entirely false doctrine. There may be an occasional pupil who will be helped by an exposition of the syntax of a passage here and there. By and large, however, difficult passages in literature may usually be completely clarified by a little word study, apt definition, and parallel illustration.

Take "Then burst his mighty heart." Is it necessary to ask pupils to name subject and predicate here, in order to explain the inverted order? We do not think so. It is vastly simpler and more direct to parallel the sentence with one from the pupils' own level of expression, and this device will be all that is necessary: "Then dropped Mary's pencil." "Then fell Jim's book."

Take—

Irks care the crop-full bird?

Frets doubt the maw-crammed beast?\*

Is it necessary here to unravel the strictly grammatical technicalities in order to make this passage clear? Again, we think not. If pupils are required to look up the meaning of *irks*, *crop*, *frets*, *maw*, and of any other words that may not be understood, and are thus enabled to supply a simple synonym for each, they will come at the meaning of the excerpt by means of a more highly educative process than the establishment of mere syntactical connection can ever be.

In most instances, we repeat, where construction and analysis are brought to bear by teachers upon literary passages for the purpose of clarification, a little directional definition and phrasal parallelism would do the work more quickly and more efficiently. Pardon the commonplace, but it must be stated: As a child, we were obliged to parse and analyse Milton, and it was this that caused the lifelong estrangement between us!

The study of grammar has of recent years been happily minimized and "convenienced" for all teachers of English by the numerous authors of English composition texts. These conscientious workers have collected and cataloged all of the grammatical errors that adolescent flesh is heir to, and

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\* From Robert Browning's *Rabbi Ben Ezra*.

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they have presented them in concentrated capsule doses, to be administered for correction on the critical instant.

They deserve credit for this good work, whatever mistakes they may be accused of in other directions, for they have thereby stripped grammar to its usable salients and have presented these salients in condensed and easily comprehensible form. Along with this assortment of common errors, the authors of composition textbooks very often present a summary of grammatical principles and relationships, sufficient to meet all junior and senior high school requirements, without any of the burdensome details of terminology and intricate connection that an intensive study of formal grammar requires.

Teachers of English, beginning teachers in particular, are urged to make use of these grammatical summaries, in relation to the collection of grammatical errors accumulated in their English classes. Ninety-nine times out of a hundred they will be found more than ample to meet grammatical needs.

### PUNCTUATION

Punctuation offers teaching problems peculiar to itself. In the first place, much interest may be created in the subject of punctuation by having pupils study a little of its history and much of its usage in business and in printing and publishing establishments. In the second place, punctuation must be rationalized through both visual and auditory appeals. In the third place, it must be taught from the two particular angles of writing and reading; that is, punctuation must reflect the thinking of the writer and at the same time help to psychologize the thinking of the reader. It must mean the greatest help for the greatest number.

Hard and fast rules are sometimes humorous and entertaining, but they are by no means safe guides except in most elementary cases. And these cases are far fewer than our ordinary texts would have us believe. Some of the best rule books for punctuation are those issued by the printing and publishing houses.\*

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\* The best works on the subject we consider to be *Why We Punctuate*, by William Livingston Klein (The Lancet Publishing Company); *A Manual of Style*, published by the University of Chicago Press, and *Style Manual of the Government Printing Office*, Washington, D.C.

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There has been an almost complete revolution in the use of the semicolon of recent years, and it appears to be falling out of use. You may be pretty well agreed about the use of the comma in a word list or in a series, but you are not at all at liberty to be dogmatic about its use in clauses out of their natural order, before *that* introducing clauses, or in many forms of the appositive.

We have studied for years the "high-falutinest" sort of nonsense about the punctuation of restrictive clauses. When we were youngsters we thought it the most picayunish part of a very picayunish subject. Older now, we have forgotten all about it, and get on very much better than we did then.

Our texts teach us that punctuation is to be seen. But punctuation should be heard and felt. It is auditory and emotional. Listen to a foreman giving orders to his men digging a tunnel or building a bridge, if you want to *hear* correct punctuation. And if you would teach him to write it correctly, you must teach him first to hear it correctly, as his men hear it.

This contention is denied by some teachers of English, who hold that punctuation functions only through the eye. But we are speaking out of long experience when we say that we have very often achieved results in teaching punctuation through appeals to hearing and feeling, that we were quite unable to achieve by resorting to the visual appeal alone.

There is a modern tendency, as just pointed out, to simplify punctuation. This probably derives from the best business expression, which drives home its message by means of brief, succinct sentences, and depends to a large degree in many cases upon the effective use of typography to produce punctuation effects.

The Hart, Schaffner, and Marx advertising carries no periods, but it does, rather paradoxically, we think, retain the semicolon. The teacher of English might do well to begin the study of punctuation by scrutinizing with pupils the punctuation found in the best advertising copy and in the best periodical publications. These represent live mediums, and impress pupils, as a rule, as being more authoritative than lists of rules in textbooks. It will be noted in these



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mediums that two marks of punctuation are seldom nowadays used together, such as the comma and dash or the colon and dash. It will be noted also that typographical differentiation frequently takes the place of quotation marks, and that the colon and the comma are fighting for survival in those places where either is still permissible by the old rules. And these rules, as presented in the average text, are little more than rewrites from the old rhetoriques of the early seventies.

As is the case with grammar, punctuation should be taught rationally and logically, where and when needed, rather than formally, as used to be done when pupils were obliged to get rules by rote. Here, again, the teaching point is where the pupil's expressional experience indicates it to be. The teacher, taking his cue at this point, should administer punctuation in amount and intensity as required.

In teaching some of our marks, the teacher will be obliged to say flatly that their use in such and such places has become a language habit, a hieroglyphic heirloom. In the teaching of the more troublesome points, however, he can in most cases rationalize their use with such sentences as the following, which will show how the use of the comma, for instance, may change and, therefore, clarify meaning :

John James and Harry are coming to the party.

(Two are coming.)

John, James, and Harry are coming to the party.

(Three are coming.)

John, James and Harry are coming to the party.

(Two are coming ; direct address.)

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Mrs. Fiske says Miss Anglin is the greatest actress in the world.

"Mrs. Fiske," says Miss Anglin, "is the greatest actress in the world."

Beyond the mountain seems to touch the evening sun.

Beyond, the mountain seems to touch the evening sun.

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Idling people are miserable.

Idling, people are miserable.

Similar concrete examples for showing children how closely punctuation is linked with the conveyance of ideas and thoughts may easily, and should be abundantly provided

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in connection with other uses of the comma, as well as with those of the colon, the semicolon, and the other marks. Some pointing, however, is still mechanical and traditional, and must be taught purely as "idiomatic punctuation," as in the case of setting off by direct address, or the separation of words of similar significance when they occur in a series. The best usage in the latter case now seems to be to place the comma before the *and* when the last two words in such series are connected by this conjunction. But here, as elsewhere, the meaning desired by the writer must decide.

It is best, of course, as in other departments of English composition work, to take examples for the illustration of rules from the pupil's own written and oral work. The latter is important. Pupils should be trained in oral composition to make commas, colons, quotation marks, question marks, exclamation marks (and still other pointing) heard and felt. We do not mean to say that punctuation may always be or should always be reflected by tone or phrasing or emphasis of the voice. But in the vast majority of cases it can be; and when possible it will invariably be found to have instruction value for the pupil. This principle can be proved by reading aloud with different expression each of the four sentence-sets above.

It is contended by conservative grammarians that when pupils have difficulty with punctuation it is because they do not understand the grammatical structure of sentences. This is sometimes, but by no means always, true. When true, the grammatical structure and the punctuation requirements should naturally be elucidated together. When not true, the correct punctuation should be directly developed by asking for a careful oral reading of the passage in question, by discussing its probable and its possible meanings, by having it rewritten in as many ways as possible, and by thus discovering which part insists upon "floating" above other parts and which requires subordination. This latter method will suffice in the majority of cases of troublesome punctuation.

The teacher of English must remember that under the head of punctuation are included, by broad interpretation, capitalization and signs and symbols of various kinds used in printed



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matter. And much more instruction should be given in these special signs and symbols than is given at present. Textbooks in composition are increasingly explaining them. The two technical press style books named on page 38 will be found excellent in this connection.

### SPELLING

Spelling has entered upon a new and forward-looking period of its erratic history. Spelling investigation by experts has taken the superstition out of the subject that used to be considered by many people the most "pesky" in the course of study.

It is now generally held that pupils can be taught to spell. Moreover, the subject of spelling can be made live and interesting by having the pupils themselves take active part in spelling campaigns and contests. There can be no *one* spelling book. The teacher of English must construct his own special speller, or have his pupils construct it, and this must be kept constantly revised and adjusted to meet fluctuating demands. Among other special lists it should contain two in particular, a preventive list and a remedial list, the former to anticipate the spelling of words that the pupil is sure to meet in undertaking new work; the latter to correct words that the pupil has misspelled in past work.

Spelling, like grammar and punctuation, should be taught for the most part incidentally to work in composition, and the amount of time and the intensity of drill placed upon it must be decided by (1) the frequency of error, (2) the range of error, (3) the kind of error, and (4) the seriousness of error.

But it must not be too casually or incidentally treated. There will have to be occasional clearing house recitations devoted entirely to spelling, as conditions require. The average "spelling case," however, may be treated incidentally and on its own merits (or demerits).

Spelling rules are good in some cases; bad in others. For those who still insist upon formal discipline the rules may demand a large place. Teach a few rules, the half dozen most general ones. But never make the mistake of teaching a rule and its exceptions at one and the same time. Teach the rule today or this week; its exceptions tomorrow or next week.



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With accelerated classes, perhaps, exceptions may be taught with the rule, but it is doubtful whether even with such groups the two should be taught together. In the same way, teach at one time words that offer similar spelling difficulties, or words of like prefixes or suffixes. Do not teach together words of different prefixes or suffixes, however slight the differences may be.

It is a mistake to assign long lists of words to the student, for the method is both wasteful and misleading. No two pupils in a class will need all the words in a given list. Spelling is to be made personal to the pupil. His individual troubles must be analysed and met as individual troubles. The *separate* campaign is recalled with satisfaction, a campaign method that is applicable to most troublesome words. Its efficacy is proved by the fact that *separate* is no longer a troublesome word. The younger generation has inherited that correct *a*, and it has thrown off the wrong *e* as naturally as if it had been the vestige of a primordial cloud-mist existence.

In the same way, the *ie-ei* trouble, the *cede-ceed* trouble, the *able-ible* trouble, have to a degree been "legislated out" of the younger generation. Particular individual spelling troubles should be psychologized in each pupil in the English classroom, and thus the waste of time incurred by inferring that all pupils in a class need the same spelling treatment, be avoided.

It is a mistake likewise to waste time on words that do not belong to a pupil's working vocabulary or that are already known orthographically. Jim's words must be sought out along different lines from Mary's. Perhaps Harry's sole difficulty lies in slovenly pronunciation; Jane's, in failure to visualize the sequence of letters; Tom's, in ignorance of syllabication; Clara's, in inability to define or use the troublesome word in a sentence.

Certain groups of children may be especially appealed to by spelling devices, such as tracing the word in the air or inserting the troublesome parts in color or capitals. It helps some children to be permitted to pronounce a word quietly while they are writing it, and to spell it orally after writing it. In every spelling lesson *per se* the words used for drill should be handled in all these ways, and in still others, in order that

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no one member of the class may escape the emphasis that most strongly appeals to him.

But it is dangerous to assume that a child is master of a word just because he can spell it as a single isolated unit. He must be able to spell it not only out of context but *in* context, and the latter is the more important. The eye is paramount in spelling, as it is in punctuation. But the ear must be trained also, in the one as in the other.

As in the case of grammar, we are unable to teach spelling without linking it definitely and somewhat exhaustively with word study. Our experience has shown that, in proportion as we have been able to get pupils interested in words and word study, we have automatically brought about correct spelling. A word considered as a mere collection of letters is a rather stupid symbol for a child to study. But a word considered as a dynamo charged with living idea and suggestion has a very much fuller and keener interest for him. In the beginning was the word, that is, *logos*, theory, hypothesis. And then the earth that was without form and void was made light, was partitioned and organized, and thus was made usable and productive.

To revert to our four guides in deciding individual or group treatment of difficulties in spelling—frequency of error, range of error, kind of error, seriousness of error: If spelling errors are made frequently and if they cover a wide range of words, or are committed by a large group of pupils, the treatment should equal in intensity and variety of corrective drill the persistence and stubbornness of the commission of error.

If a child writes *hubsand* for *husband* he has not committed a serious kind of error, and all that is necessary is simply to call his attention to it. But if he habitually uses *ch* or *che* for *k* or *ck*, as *siche* for *sick*, the difficulty may call for treatment by way of racial or linguistic distinction in pronunciation and of phonetics in general. If he habitually confuses *ei* with *ie* the rule may save the day for him. The alert and studious teacher will differentiate among kinds of error and types of pupils in his entire methodology of spelling and will make close-up adjustments and devise close-up treatment in keeping with individual demands.



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It is regrettable that simplified spelling has not been more generally adopted. For one thing, it would undoubtedly have eased the career of the young idea in orthographical adventure. There is and has been a great wealth of logical approval of it. There is and has been considerably more of sentiment than of logic in the arguments that have been used to retard its progress. To contend that replating and re-printing literary masterpieces in accordance with the rules of simplification would be too onerous and detailed a job to undertake, is to argue wide of the mark. No one has ever urged such sweeping procedure; it would be impracticable economically. The most extreme argument in this direction has been that, as plates wear out they might (should) be renewed in simplified form. To contend that the historic beauty of diction is sacrificed by simplified spelling is likewise to discuss a different matter entirely. *Thot*, *tred*, and *mite* are certainly no less beautiful than *thought*, *tread*, and *might*, and the vast majority of literate people in the world would suffer not at all from the subtraction of the historicity contained in the omitted letters. The aesthetic sense must be very highly developed in a person to make him feel that *thorough* is intrinsically more beautiful than *thoro*. So, too, must his respect for history and tradition and linguistic evolution. Beauty and utility are, more frequently than not, happily and profitably combined.

Whether or not we spell the new way or the old way, or—like Chaucer and Spenser and Caxton—some different periodic way, we must train pupils to spell correctly, according to some accepted standard. However good a pupil's written work may be, one misspelled word in it may smirch the whole composition. For, somehow, the finger of scorn is pointed at poor spellers and poor spelling. A misspelled word seems to get itself interpreted by readers in about this language: "See here, the chap that wrote this doesn't know how to spell. I bet he's a careless, ignorant, illiterate sort of fellow!" Willy-nilly, this is what "they" think and say, to themselves at least, about anyone who habitually spells incorrectly.

Since this is the feeling, and since it is by spelling that the



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average parent and business man, however narrow-mindedly, judge and misjudge our pupils, it behooves us to teach spelling with more than average skill and conscientiousness. The advice here given will help. The concentrated word study will help. And all the time and everywhere work is being done to help the teacher in the problem of spelling. Ayers, Thorndyke, Suzzallo, and many other students and authors have made important contributions to the subject. The teacher of English is obligated to keep abreast.

In general be it said that the teacher of English should aim to make positive and constructive criticism of errors in grammar and punctuation and spelling as often as possible. Why not list the difficult words that are spelled correctly in a batch of compositions—*accommodate*, *accumulate*, *occasion*, *whether*, *February*, *Wednesday*, and the like? Why not, first of all, in talking to a class regarding composition results, list a few well-formed sentences, a few unusual instances of correct punctuation? This sort of procedure will have a tremendously wholesome effect, and will prepare the way effectively for a follow-up that must deal with genuinely serious error.

But this method, we fear, is rarely employed, and the reason probably is the one that we find ourselves constantly referring to, namely, the teacher's tendency habitually to see demerit rather than merit. And his eye for error rather than correctness leads him far afield, sometimes into trifling policy and picayunish discussion. The world has to stand still while teachers debate at what point at the entrance of the building Bill should remove his hat, or how many tacks should be used in posting papers on a bulletin board! The teachers' interest committee has to take steps to relieve tired, overworked teachers of their burdens! But what about the tired, over-criticized children?

Is not the correct spelling of the pesky word *accommodate* more worthy of commendation than its incorrect spelling is of condemnation? Shouldn't *he doesn't* be commended in more emphatic terms than are used in condemnation of *he don't*? In any work that is as exacting and as difficult in its demands as grammar and punctuation and spelling, and that invites, therefore, an especially critical attitude on the part of teachers,

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it is important that praise be frequently meted out without stint or niggardliness.

### SLANG

The English teacher must not be a prude regarding slang. He must not give it the stamp of his approval. He must be openminded and, most of all, tolerant. He is always safe in telling his pupils that every worth while writer and speaker tries to pull his audience up, that it is always dangerous and foolish and somewhat insulting to "speak or write down" to an audience.

Slang should, therefore, never be used as a "compass" or a finding chart. *It should never be used unless the one using it can somehow convey the impression that he has a better equivalent in reserve, and he must never use it unless he really has that better literary equivalent in reserve.* But for securing local color and character in a piece of writing, for conveying the impression of good fellowship and up-to-dateness, for expressing a wealth of connotation by means of a few popularized words and phrases, all with dignity and restraint and appropriateness, the teacher of English will have to admit that slang is sometimes used by the best speakers and writers with profit, entertainment, and impressiveness.

He must recognize the fact that every kind of work has its own particular language or dialect or slang, and that pupils will in all likelihood use the intimate media of their special vocational and recreational interests as soon as they leave school. The English teacher who hopes to stem the tide of slang entirely among his pupils deceives himself; the English teacher who wants to do so entirely has an unlinguistic (perhaps unliterary) point of view.

Slang undoubtedly adds a smack to language and literature, and, therefore, enriches both. The ephemeral elements of slang soon die of themselves, but the expressive and vivifying elements remain to add a permanent picturesqueness to the tongues of all lands. Bret Harte referred to slang as "the saber cuts of Saxon speech," and George Eliot somewhere said (we think in *Middlemarch*) that "correct English is the slang of prigs who write history and essays, and the strongest slang is the slang of poets."



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The teacher of English must needs exercise a human attitude toward slang and toward those who use it. Slang is the youthful wild oats of language. It naturally makes a strong appeal to children of high school age. For a boy to say "Cut it out!" in preference to "Desist!" when some one teases him, or "Good night!" in preference to "Disgustingly inferior!" when he sees a picture that he does not like, is probably indicative of wholesome boyish nature. At least, such liberties as these are not worse than are the dull, prosaic, and monotonous expressions that very often result from a teacher's insistence that pupils all write alike in deadly conventional uniformity. The resultant "stylistic pedestrianism" is, in fact, a sort of classroom slang that too often comes fully and finally into its own on the commencement platform.

### DISCUSSION

THE points of view presented in the foregoing chapter regarding the mechanics of expression are quite out of accord with the theory of formal discipline. Do you believe that there is a carry-over value in a subject like Latin, for instance, in training pupils to make adjectives agree with the nouns they modify? Does such precise requirement in one study beget exactness in other studies, think you, and even in the development of conduct and character in human relationships? If so, then intensive and detailed study of grammar and punctuation and spelling will, in your opinion, have very positive formal-discipline values, and you will be in disagreement with much that has been presented above. ¶ May the matter be safely left with the high school pupil; that is to say, is it sufficient to show him that precision in grammar and punctuation and spelling, in addition to being desirable from the points of view of convenience and literacy, has very definite values for him in his other studies and in his life at large? How can you concretely prove this carry-over value to him, in case he is sceptical (as he probably is)? ¶ Do you think that drill-work in such subjects may ever be minimized as result of moral appeal, such as is indicated in the foregoing question? Can the desirable issues of formal discipline ever be met by such appeal, or must they always be enforced and emphasized by arduous drill-work? ¶ If "formal discipline has been an exploded educational theory for forty years," then of course it holds in no single department of English work. If, however, formal discipline is still a valuable and achievable aim in education, then grammar and punctuation and spelling are the most fertile fields for its cultivation, are they not? Are there, perhaps, other departments of the work that are just as valuable in this respect?



## CHAPTER III

### COMPOSITION AND LIFE\*

#### THE SANER POINT OF DEPARTURE

It has been said that politics is a mask for personal aggrandizement ; religion, for personal cowardice ; education, for personal ignorance ; that instead of genuine political economists, we develop a breed of professional party bosses ; that instead of religious men, we develop a breed of theologians ; that instead of learned men, we develop a breed of educators. Again, it has been said that we hire politicians to keep us silent, preachers to keep us superstitious, educators to keep us stupid ; that politics stages corruption in order to preach cleanliness ; that religion stages sin in order to encourage virtue ; that education stages ignorance in order to impart learning. And the conclusion of the rumors therefore is that our politicians are not statesmanlike ; our religious men are not good ; our educators are not learned.

Aristotle said : " Those virtues must necessarily be the greatest which are the most useful to others." Thus virtue may run the risk of becoming its own greatest detriment ! Alack the day when we might consider education a little for the sake of education alone. Useless education may be quite as useful as useful education is useless. As soon as we are obliged to focus education toward a definite utilitarian end, regardless of all other considerations, we say adieu to learning and *au revoir* to ideals ; we make education scheming and opportunistic.

Learning maketh a man wise. Education may give him only mezzanine mentality. Learning heightens a man beyond the stars. Education enables him to write theses on *The Movement of a Section in a Homogeneous Rectangular Parallelopiped* or *The Geometrical Limits for the Imaginary Roots of a Polynomial with Real Coefficients* or *The Circulatory Vibrations in a Frog's Leg*. Learning maketh a man to know things

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\* *The English Journal*, Vol. V, No. 6, p. 392

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as they are! Learning belongs to the after years, not so much because it must wait for experience to grow, as that it must delay for education to abdicate. Learning disgorges the ptomaines that education has fed to the easy credulity of youth. Learning outshines the suns of the universe; education glitters only in the dark. Learning sows with caution, nurtures with care, reaps with confidence, and contemplates its store with comfort and contentment. Education grazes the green pastures and chews the cud, and then suffers retributive cramps for plucking the harvest before the sun has finished with it. Learning "spines up" the intellect and enables it to stand alone. Education is but a shell or container for holding together the jelly-like substance it concocts.

And all of this is strictly apropos for it may be applied to our own educational experience. Ourselves, when young, had teachers of English who went into weird seizures of literary appreciation in the presence of their English classes. These rhapsodic poses were assumed for effect, for the purpose of impressing us youngsters with the fact that all literature is "beautiful and holy"; for the purpose, in short, of giving us not learning but education, as prescribed. As we look back upon these teachers we understand now that they were making poor and misguided efforts, indeed, to get us to love literature. We see now that they were out-camouflaging camouflage; that they were attempting to give us education that was neither useful nor useless, but rather, downright false and damaging. The great pity is that we did not understand them *then*. They fooled some of us completely. We took to writing "calf lyrics." The teachers praised our work, for they had rhapsodized discerning and discriminating judgment quite out of court. Aided and abetted by superiors who approved result-getting, these teachers led us on and on until we fell to sending our masterpieces (!) to editors and publishers. We usually received the pink slip, but unfortunately not always. Our "poetry" was printed! And all of our aforementioned literary well-wishers "ecstasied" over our poetical (?) output, and determined that the time would come when there would be but three great names in the literary firmament—Shakspere, Milton, and our own—and they even confessed to the



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suspicion that the order would be exactly reversed! But even such untoward experience as this may have major values.

We ask you, kind reader, to pardon this personal allusion. It is made in a good cause, "for the good of the service." There are altogether too many teachers of English today who "rave" and rhapsodize about literature, thinking thereby to spread a contagion of "rave" and "rhapsody." They do, worse luck, and oh, the *miseducation* they are guilty of, and the *unlearning* their poor pupils have to do, once they get away from the maniac atmosphere! As elsewhere stated, in more stately periods, much of our so-called traditional, puritanic literature is decidedly not to be raved about, but it is quite properly and logically to be raved at!

In the same way some teachers have been known to artificialize the composition work they assign to pupils. They aim to have the pupils write like authors, and therefore teach composition far above the teaching-point levels of a class. It is all very well, as Mr. Chubb insists, to emphasize craftsmanship in the teaching of composition. But the emphasis must be placed upon it *after—only after*—a child's thinking has been analysed. To be sure, his oral and written composition must be thoroughly weeded of the common, everyday, down-at-heel slips that harass on every side. For many junior and senior high school children, this means that the lower side of craftsmanship only may be touched in the teaching of composition. Forever and everlastingly teachers of English must emphasize correctness in the sheer mechanics of expression, must work to get a child's expression clean of error. Straight thinking will tend automatically to beget correct form. And not until consistent and logical thinking has been evinced by pupils, need a teacher bother about discerning special gifts and building upon them. It is well-nigh a criminal teaching point of view, to lead a child to believe that he ought to attempt habitually to write like an author or to write for future recognition.

Up to comparatively few years ago it was customary in English composition to assign subjects from the literary classic and from very little else. This bad practice has been successfully corrected, until now the good teacher of English



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assigns the literary subject only occasionally; the subject from personal and general experience very frequently. We have pioneered in this wholesome direction a bit, and have accordingly been accused by the literary conservatives of sordid, utilitarian points of view. But the accusation is as unworthy as it is erroneous. We are simply unable to see why the building of an engine or the construction of a highway is not just as cultural in the genuine sense, as the wearing of armor or the decapitation of an outlaw in some Sherwood Forest or other. Deeds and events, in and of themselves, are not cultural, but the manner in which deeds are done and events brought about is the cultural test. Hence, we believe that composition subjects should for the most part be taken from intimate everyday cultural objects and happenings that surround a child in his daily life, rather than from the remote affairs that make a claim upon our cultural standards in many cases only because they have been accepted and handed down. Nothing could be farther from our mind, or more absurd, than to link such composition subjects necessarily with a pupil's future money-making capacities. Those who make this claim against us simply do not understand that the hewer of wood and the drawer of water may be even more cultured, even more learned (if perhaps less well educated), than the writer of iambic pentameters and the painter of canvases.

### THE LANGUAGE OF WORK

The language of work is to the language of leisure very much what labor is to capital. The one serves; the other conserves. The one accumulates; the other perpetuates. The one is currency; the other is investment. The one is concerned with immediate use, more or less regardless of form and feature; the other is always conscious of the close relationship between content and form for ultimate purpose. As labor creates values for capital to maintain, so the language of work crystallizes into beautiful expressional forms maintained by the language of literature. Stones of Venice are but the merest speculation until Ruskin spiritualizes them as permanent literary capital. From the earth beneath rises the

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Man with the Hoe, and the Daffodils ; from the starry heavens above, behold the Nightingale winging down.

The language of work is as indissolubly wedded to the language of leisure as labor is to capital. If divorce of the two were possible, there could be no alimomial advantage to either. Each is dependent upon the other. The language of work "hopes upward" to the language of literature. "Seeing then that we have such hope, we use great plainness of speech." At the same time, "Let your speech be always with grace, seasoned with salt, that ye may know how ye ought to answer *every* man." Witness on every literary hand how the language of work *becomes*. Unconsciously assorted as it grows and develops, it climbs to a soul from, in, and through grass and flowers. And being the source of other expression in other fields of intellectual acquisition, the medium through which it issues, the English of work cannot be dedicated to the proposition that all subjects in the curriculum are created equal. Once upon a time the aristocrat accepted the proposition that all men are created equal, as true of all men but himself. But this indicated in him a spirit of isolation, of "stand-offishness," rather than of leadership and authority. The English of utility, on the other hand, is the *deus ex machina* ; but it is the servant as well as the master. It sways the scepter and brandishes the sword ; it wears the ermine and it bears the salver.

Our foregoing comparisons may not be nearly so exact as they are challenging. Certainly, however, they are worth while, even though they have to be taken with an atom, if not with a full grain of salt ; for they are stimulating, retrospective, and prophetic at the same time. Teachers in English classrooms have for a long time been keenly alive to the new phases of English teaching, to its importance, its possibilities, its social and psychological justification, its inherent supremacy over the dryasdust, academic old. They have adjusted their teaching method and content according to the cut-and-dried syllabi that many supervisors have insisted upon putting into their hands. They have drunk of the new wine ; they have discarded the old bottles. They have laughed at the conservatism of their leaders—or, at least, wholesome



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numbers of them have. They have been too busy educating their pupils even to stop to upbraid "these same" for their attempted retardation of genius and enlightenment; "for a dream cometh through the multitude of business, and a fool's voice is known by a multitude of words."

### THE COMPOSITION TEXT

How many composition texts can be found that do not carry the pupil through cut-and-dried treatises on description, narration, exposition, argument (in this order)? We remember when a very devil of a publisher allowed the order to be changed and put exposition first! He was a pioneer, a trail-blazer! He introduced an epoch. Textbook authors and publishers could not permit themselves another such luxury for "yares and yares." Only a little while ago, the high schools of the country were approached with a book that sold almost into the thousand thousands. But the large sale was a compliment only to the perfection of the sales machinery of the company that so enthusiastically and aggressively sponsored it. It was decidedly what it deserved to be, an old bottle; there was not a drop of new wine in it. To be sure, many educators thought that they had hit upon a rare new vintage, but they were fooled by the label—that's all. The taste left in the mouth by this "moldy morsel" smacked strongly of the old *rhetoriques* of a century before. There was not a single new departure, not a single original exercise, not a single evidence of the adaptation of English composition to the new life-problems of the twentieth century, not a single suggestion of practical English, not so much as a single sentence "mighty in words." Verily it would have been better for education if the publishers of this book had followed the Biblical injunction, "Study to be quiet and do your own business." But alas, they did not! They were very loud, and they studied how to do everybody else's business in the distribution of books as well as in the distribution of learning(?) from books. They prevailed upon the weakly doubting teacher to take their product, by means of attractive and irresistible sales paraphernalia, as if it had been a new



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brand of baked beans. The consequence was that hosts of good, young, active, enthusiastic teachers the country over, who were just beginning to glimpse the enormous possibilities before them in the untrammelled high school classroom, were fastened immovably in the old rut by yielding to the "barbaric yawp" of "the knight of the grip." What matters free education where monopolized dollars are concerned!

We have suffered not a little from fluctuating styles in the teaching of composition. Once we were urged to begin with the word; later, with the sentence. Along came a new book that emphasized starting with the composition-as-a-whole idea. After this came the paragraph publicity campaign—the key to successful composition teaching lay in the management of the paragraph. At present there seems to be a tendency to emphasize the sentence, especially the complex sentence, as the be-all and end-all of successful composition teaching. But fundamentally, the word is the talisman to all expression.

Composition teaching has also suffered not a little in the past by the stereotyped handling of the four general types of composition—narration, exposition, description, argument. These types stand, really, as the subordinate means to the ends of regulated expression. They should not be taught too strictly as individual types or forms. Indeed, in the junior high school the names themselves need barely be used. It is with these now as it is with certain of the old principles in composition teaching—the formal treatment has been supplanted by the new, live application of expression to experience, regardless of consequences, as far as mere types are concerned. Topics and projects that touch the life and industry of the community are to be recommended above those derived from literature, and little or no attention may be paid to the type of composition involved. No longer, thank fortune, do such subjects as *Portia's Knowledge of the Law* and *Lady Macbeth's Madness* suffice as the whole aim and end of attainment in composition assignment. The English of how-do-you-do, of directive exposition and narration and description and argument, has taken their place.

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### THE REAL MOTIVATION IN COMPOSITION WORK

Dogmatic insistence upon the differentiated writing of composition according to these types should by no means be made anywhere in either the junior or the senior high school. Writing in a natural and human way is not done by means of any card cataloging precision. Adults have a thought to express, and this dictates the form of expression. Children, too, must have a thought to express, and then the form or forms of its expression will not require specialization of teaching to any intricate degree.

This is the crux of the whole matter: First, spur your pupils to think; challenge their thinking processes; get them to lose themselves in their own thought on some subject. Then the problem of expression will solve itself, even oftentimes to the extent of mechanics of grammar, punctuation, and spelling. Any composition work that does not focus primarily upon the development of thought power in the child results in nothing but camouflage in the English classroom. The amount of solid thinking that the child summons to his composition tasks, through the suggestion and the leadership of the teacher, is the test whereby both must be finally judged. It is likewise indicative of the measure of criticism that will be required, not only upon content but upon surface expressional matters as well. Let it never be forgotten by the teacher of English composition that he is primarily a teacher of constructive thinking, and only in second place a teacher of correctness in expressional technique.

The young speaker and writer must be guided by another tripartite consideration that, for him, is even more important than the arrangement of material, and is preliminary to it. He must know what he is going to write about, why he is going to write about it, whom he is going to write to, and how in consequence he shall form and compose his expression to achieve a given purpose. He must, in other words, study his subject and his prospective audience, decide the aim he has in addressing the latter about the former, and adopt the forms of expression best calculated to impress the one upon the other. This means that he must have a definite point



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of view and a specific purpose, and that he will do well always to state both before he begins to make his plan.

Let the young writer's primary consideration, then, be given to subject and audience, and to the method and manner of writing that they obligate. Let his second consideration have to do with the partitioning of his content and with the adjustment of his form of expression. In the third place, let him consider questions of mechanics and technique, that his handiwork may do justice to his thought, that his thought be permitted to regulate his handiwork.

### THE PARAGRAPH

Planning by paragraph has great value as a method for training children in the logical partitioning of thought. Though we do not believe, as some do, that the paragraph is the be-all and the end-all of composition technique, we nevertheless do believe that as a unit of expression to work to and from in much composition teaching, it is second to no other for practice purposes. The smaller unit has, of course, all the elements and qualities of the larger. The enlargement of the whole composition from the paragraph as a single typical part, may be easily and gracefully made. Composition assignment, moreover, is oftentimes most tellingly made through the agency of the paragraph idea. We know a teacher of English who builds his composition work entirely through the paragraph assignment. He throws out "paragraph morsels," such as *Morning at the Farm*. This suggests to a group of children, for instance, the numerous early chores of farm life. He follows this morsel up later with *A field at the Farm*, *Dinner at the Farm*, *Harvest Luncheon at the Farm*, *Evening at the Farm*, and so on. In this way he induces children to construct a consecutive, well-rounded composition. He vivifies and re-enforces the entire serial by correlated readings, such as, Alfred Austin's *The Haymaker's Song*, John Davidson's *Harvest Home Songs*, Andrew Lang's *Scythe Song*, Richard Watson Gilder's *A Midsummer Song*, Herman Hagedorn's *Early Morning at Bargis*, and excerpts from Whittier, Lowell, Burns, Milton, and others. Such assignment may call for a single piece of work, done at one sitting,



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or it may be extended and developed into a lengthy project.

Again, he writes a series of topic or summary sentences on the board, as many perhaps as there are rows in the classroom, and has each row build a section of a composition. He always permits the pupils to take liberties with the topics and sentences; that is, he is careful not to impose any particular form of expression upon them. The following list of sentences illustrates such paragraph-composition assignment as the one just explained, made for the purpose of developing a character sketch of King Henry Fifth:

1. King Henry was a man of many admirable qualities.
2. He was first of all a lovable person.
3. As Merry Prince Hal, he had established a "certain" reputation.
4. But he lived it down, and the Dauphin found this out.
5. King Henry was a fearless military leader.
6. And King Henry was a tactful lover.
7. In fact, I should have liked the gallant King for friend and comrade. The things we could have done!

The following paragraph plans may throw further light on the methodology involved in composition development through the paragraph unit:

### I

Topic Sentence:

*Everything that happened that morning pointed to my failure.*

1. Overslept.
2. Missed train.
3. Forgot luncheon.
4. Lost books.
5. Failed!

### II

1. My arrival home.
2. How delayed.
3. I noticed a great change had come over the old place.
4. Pictures gone.
5. Maggie, the cook, absent.
6. Carlo dead.
7. An awful loneliness.

Topic Sentence:

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### III

#### 1. Rebecca—

1. Dark.
2. Courageous.
3. Uncompromising.

#### Topic Sentence :

*Whereas, her sister-character in the story is quite the opposite.*

#### 2. Rowena—

1. Light.
2. Passive.
3. Yielding.

### IV

#### Topic Sentence :

*Rebecca and Rowena differed widely in appearance and character.*

#### 1. Appearance—

1. Rebecca, dark.
2. Rowena, light.
3. Rebecca, Jewish type.
4. Rowena, Saxon type.

#### 2. Character—

1. Rebecca, courageous.
2. Rowena, resigned.
3. Rebecca, uncompromising.
4. Rowena, yielding.

### V

#### Major Topic Sentence :

*Perhaps the most popular means of transit is the street railway car—surface, elevated, underground.*

#### 1. Minor Topic Sentence :

*Of these, the surface cars are the most convenient, though the least rapid.*

1. Cars.
2. Fares.
3. Lines.
4. Delays.

#### 2. Minor Topic Sentence :

*The elevated service, being above the street, is more rapid though less generally used.*

1. Cars.
2. Fares.
3. Entrance and exit.
4. Service.
5. Accident.
6. Lines.

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### 3. Minor Topic Sentence :

*The most generally used and perhaps the most satisfactory railway service is the underground.*

1. Cars.
2. Fares.
3. Entrance and exit.
4. Service.
5. Accident.
6. Lines.

### VI

- a.
- b.
- c.

### Paragraph 1. Summary Sentence :

*The reasons for his failure I take to be these : namely, his outside interests, his popularity, and his tendency to be easily discouraged.*

- a.
- b.
- c.
- d.

### Paragraph 2. Summary Sentence :

*No fellow of John's age can undertake so much without some failures.*

- a.
- b.
- c.
- d.

### Paragraph 3. Summary Sentence :

*While such popularity may be highly pleasant and richly deserved, no fellow, I care not who he is, can survive it successfully.*

- a.
- b.
- c.

### Paragraph 4. Summary Sentence :

*Hence, it can be seen readily enough, that John is often too easily discouraged.*

- a.
- b.
- c.
- d.

### Paragraph 5. Summary Sentence :

*I conclude, then, that he fails because of these things, and not because of stupidity or laziness or mere "hard luck" as perhaps some of his teachers believe.*



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But a caution is necessary, and a very positive one : Do not make the mistake of over-emphasizing the paragraph plan or the plan for the whole composition. If you do, you will defeat the very ends that the proper organization of composition material is designed to serve, and thus make your work mechanical. Planning may easily be made, by the careless or untried teacher, a mere mechanical tabulation, a mere automatic listing. The plan is not an index, but a table of contents, provided the latter term is taken in its true meaning—a complete and deliberate thinking-out of the content of a piece of writing. Planning must never be permitted to stultify a child's natural interest and spontaneity. Certain types of children should never be required, perhaps, to plan certain kinds of writing. But in the main, the teacher should lead pupils to see and feel the logic of the outline, and he should so instruct in its construction and use, that they will feel themselves handicapped in attempting continued expression without adequate planning.

And an additional word of caution is necessary in regard to the paragraph itself : It is a serious mistake to teach children hard and fast rules about topic and summary sentences. These paragraph parts are designated in textbooks only as a means to an end, and not at all because most paragraphs in literature or elsewhere contain a definitely placed topic or summary sentence. As a matter of fact, as many paragraphs in good writing do not contain these sentences, as do. And the present-day tendency in all kinds of writing seems to be to write brief, terse paragraphs, and to blanket groups of paragraphs under generalized statements at intervals. Reading would be very dull business, indeed, were novels and short stories written in strict accordance with the topic and summary sentence paragraph plan. It would lose its spurs and luges, its surprises and challenges. Much misdirected instruction has been given from this angle on the subject of paragraphing. Children should be told that a paragraph represents a thought or a *sub-division* of thought ; that it is calculated to break up a mass of writing agreeably to the eye ; that a general topic or summary sentence is a sort of "announcer" or "summarizer" of what is to come or of

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what has gone before ; and that, instead of occurring at regular and, therefore, monotonous intervals, paragraphs flow and ebb as the thought itself flows and ebbs, and that they reflect the thought sometimes at length, sometimes in brief, sometimes in "average reading parcels."

### THE PROJECT PLAN

The composition project in increasing scope and difficulty should be used during all of the six high school years. The principle of the project should be clarified in the mind of the junior high school pupil in the first year, and he should be able to handle simple projects. The senior high school pupil in the last year should have a sound understanding of the values to be derived from comprehensive composition projects, and he should be able to construct and develop projects that call for wide research in surrounding a subject. The following briefly stated subjects will indicate the enlargement of project possibilities as they are assigned term by term for six years—

JUNIOR HIGH SCHOOL	First year	First Semester :	Story of man or home (the child's family history, perhaps).
		Second Semester :	Story of manners and courtesy (brief history and development).
	Second year	Third Semester :	Story of a food (including delicacies and beverages).
		Fourth Semester :	Story of a sport (origin and history of some school sport).
	Third year	Fifth Semester :	Story of a machine (adding machine, typewriter, mimeograph).
		Sixth Semester :	Story of a settlement or an enterprise (a borough, a bridge, a large concern).

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SENIOR HIGH SCHOOL	Fourth year	First Semester :	Story of furniture or of a textile (wool, cotton, and so forth).
		Second Semester :	Story of a service (newspaper, magazine, direct mail).
	Fifth year	Third Semester :	Story of a service (advertising, publicity, salesmanship).
		Fourth Semester :	Story of an idea (thrift, safety- first, fire prevention).
	Sixth year	Fifth Semester :	Story of a transportation system (rail or water).
		Sixth Semester :	Story of some phase of finance (insurance, trust company, savings bank).

This is nothing more than a project theme sequence that has been found workable in at least two schools. It indicates, we believe, the kind of thing that should be developed in every junior and senior high school. The first step in any single term of the school is to build a bibliography. The children do this under teacher direction. Then the problem is divided and sub-divided, and individual assignments are made. Speeches are delivered periodically in class on the different steps and phases of the subjects, to report progress made to date. Sectional write-ups are likewise assigned from time to time. The teacher all the while lends a guiding hand, but a guiding hand only. Nowhere in the whole realm of composition work in high school will he permit himself to give or impose upon pupils an outline that they must follow. Such method would, if carried to extreme, tend to turn out from the school nothing but "educated" puppets or automata. The teacher's job all along the line of composition teaching, especially in connection with the elaboration of a project, is to guide and suggest and *induce*, to devise ways and means whereby pupils may best discover plans and procedures. He may often do this best by means of Dalton assignments and reports. After a certain number of weeks, fewer of course in the junior high school than in the senior high school, have been devoted to the partitional development



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of the composition project, the parts should be woven together and the completed composition handed in with plans, bibliographies, illustrations, footnotes, and so forth.

Each individual pupil in a class may work out a project in its entirety, or a class may be divided into sections or committees, and each of these may develop a certain part of the long theme. Suppose the project to be an enterprise like the building of the Hell Gate Bridge: One group studies the history of the Hell Gate Channel, including Washington Irving's sketch in *The Tales of a Traveler*; another group works upon the project for deepening the channel; another on the bridging project; another on the actual construction of the bridge—stone work, iron work, approaches, and the like; another on the meaning of the Hell Gate Bridge to transportation through and around New York City and to New England; still another on a comparison of this construction with other similarly great constructions in this country, and elsewhere. Thus, briefly, we have indicated a partitioning that can be made to cover a class, each group working on its own, yet each working for and with all. There are, to be sure, in such schemes as this, human-interest stories that will suggest themselves all along the way, such as the lives that were lost during the construction or the part played by women and children in the undertaking. There are also numerous possibilities for the introduction of graphs and diagrams, figures and statistics, and whatnot. All related features should be brought to bear in proper subordination. And the bibliography for such subjects as this should reach far out into pamphlets, circulars, advertisements, railroad and board of trade reports, architectural and construction records, financial letters and statements, and the like.

A different approach to the handling of a project may be interestingly made as follows: A prominent citizen, let us say, has been run down by a trolley car. One child or a group of children may tell the *story* of the accident. Another may *explain* how it happened, accompanying the explanation with diagrams. Another may *describe* the scene before, during, and after the accident, making use of illustrations for the purpose of vivifying the scene. Still another may

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*argue* the case, as if in court, some for the traffic company and some for the "prominent and useful citizen now maimed for life," and yet another may reproduce correspondence bearing upon the accident. So much in general. In addition, letters, conversations, news stories, editorials, news records, personal sketches, and a variety of other forms of composition may be brought to bear in surrounding the subject. As in the other case, there are numerous "asides" that suggest themselves to be worked in subordinately—the tragedy in the man's family, the mob attack upon the motorman, the appalling number of such accidents during a certain period, traffic supervision in general, and so forth. Such development through types of composition should not, as forewarned, emphasize the types, but it should instead emphasize the various phases of the accident and the many-sided considerations that any such event in our daily lives always involves.

Sustained and connected and concentrated thinking along any such broad lines as those above suggested cannot be too often or too thoroughly called into play by the teacher of English composition. The project method counteracts the tendency to detached and haphazard thinking, so common to youth, and so often pointed out with scorn by those who like to indulge in criticism of the kind of training the schools supply. Teachers of English have as yet hardly touched the surface of its possibilities as a *learning process* in the child's schooling. It is not easy to handle. It calls for much skill and tact and leadership *and knowledge* on the part of the teacher. But it must be used, if the teaching of English composition is to live down the bad reputation it has, to some extent, justified; if it is to discard superficiality and come fully into its own realities.\*

### TEACHING LETTER WRITING†

If there is one department of composition work that, more than any other, unites the key of appeal to the lock of

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\* See *Teaching by Project*, by Dr. Charles A. McMurry (Macmillan Company).

† See *Business Letter Practice*, by the same author (Isaac Pitman and Sons); also *The Literature of Letters*, by the same author (Lyons and Carnahan).



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plausible practice, it is letter writing. It is, pardon the commonplace, the composition type that is most intimate and most salient to everyday living. It touches the life of every pupil and of his home, and it appeals first of all and most strongly to whatever inclination he may have to write.

Teachers of English, as well as pupils, frequently look askance, however, at such a thing as planning a letter. The spontaneity that is and should be so much a part of letter writing, is stifled, it is thought, by teaching the letter as if it were a formal composition. This position is partly justifiable as far as short letters are concerned. Even in these, however, absence of orderly arrangement of content is not to be tolerated by the teacher. Longer letters should, of course, be carefully and insistently planned before they are finally written.

The mechanical details of form in letter writing should be settled for all time in the junior high school. Teachers of English in senior high schools should not be obliged to instruct in letter form those pupils who come to them from junior high schools. In both schools, however, much practice should be afforded pupils in the writing of social forms, friendly letters, and business letters. And for those teachers who still believe in formal mental discipline, the teaching of the letter form affords golden opportunity. It is so exact, and yet so fluid, that training in the use of *consistent* form may be made to have an abundance of carry-over values, especially by way of accuracy and precision. Advanced business letters, such as credit, collection, sales promotion, and argumentative letters, are better left for treatment in the senior high school. By this time, mechanical details are presumably mastered and pupils may be given training in the longer and more difficult letter composition types.

So important do we consider the subject of letter writing that we do not think it is too much to say that one recitation a week should be regularly given over to it. This does not mean, however, that one period a week should be given over to the writing of letters by pupils. But it does mean one period a week for the study and writing of letters, to the reading of good letters of all three classes above named, to



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the study of model letters from literary and business workshops, to the analysis of letter problems and projects as they confront business and industry in complicated present-day transactions.

The work in letter writing is probably best initiated by the teacher's reading good letters, both business and literary, to a class. The letters of Dickens, Lowell, "Lewis Carroll," Scott, Roosevelt, Stevenson, Page, and others, may be made to stir a spirit of ambition. Similarly, the reading of good, terse, concise, business letters to a class of senior high school children may be made to spread a contagion of interest and of enthusiasm for "doing likewise." Then, such illustrative presentation of the subject of letter writing should be followed by a discussion of the importance of letter writing, of the increasingly salient place it has always held in social, public, and business life. And after this exercises in letter writing should be *problematized*.

The italicized word is most important. It is a mistake merely to assign a letter by saying something of this kind: "Write a letter to Blank's ordering goods," or "Write a letter to your mother telling her what you did in school today." These are too brief, too indefinite, too commonplace to beget interest or desire. The letter problem should be set in much detail, so that it will (1) offer impetus to write; (2) induce a sense of reality and workmanship; (3) require a logical and somewhat extensive arrangement of thought content. The problem should, in other words, build in data for the pupil that will put him on his mettle and make him feel that the situation explained demands a really important handling in letter composition.

Many problems in business letter writing may very well have the quality of those in mathematics, and a pupil may oftentimes be obliged to work them out in many different ways in order to secure the one best solution. The teacher of English who does not make the most of the opportunities offered in this department of his work is neglecting one of the most important phases in the child's school and after-school life. He will be called upon to write letters daily perhaps. He may never be called upon to write other types of

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composition, except as he uses them in letters. He will very likely be called upon to write letters to editors, announcements, introductions, recommendations, orders, acknowledgments, applications, petitions, resolutions, telegrams, cables, and the like. All of these types, as well as others, belong in the English classroom under the general caption of letter writing. The alert teacher will devise cycles to cover all of them, such for instance as follows :

- Bulletin a game.
  - Write a letter to procure the service of a band.
  - Write to a railway company for special rates.
  - Wire to a hotel for accommodations for the team.
  - Write a letter to the newspaper about the game.
  - Write a letter introducing one captain to another.
  - Write a petition to the members of your faculty, asking for their attendance in a body.
- Etc.

And to get the most out of letter writing in the classroom, the alert teacher may appoint secretaries and employers in turn, among the pupils, so that correspondence may be dictated and given official tone. Inter-class, inter-club, and inter-school correspondence should also be encouraged for the purpose of giving reality to the work.

### LAST BUT NOT LEAST

Again, let it be said that the whole end of English composition work is the development of thought power in the child. The whole mean of English composition work is practice in the expression of that thought power. Children should be made to understand this end and this mean at the very beginning of their junior high school course, and they should never for a moment be permitted to lose sight of these underlying reasons for the work they are called upon to do. Any treatment of composition work from the purely surface or mechanical point of view is the worst sort of educational procedure. Any treatment of it from the point of view of turning out young authors "to shine in the literary firmament" is likewise ill-advised. But English composition taught for the purpose of developing clear and logical thinking, and strategized in such ways as to secure from the pupil wide



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and varied opportunity for practice in the expression of his thoughts, constitutes the greatest contribution to real learning that any one school can make.

Just here, a final reference to the ever-increasing text must be made: The teacher of English should feel it an obligation to examine all of the texts, and to do so with discriminating judgment. He must assort the chaff from the wheat and be prepared to sow the latter on the soils that are ready for it. Just as the doctor, the lawyer, the engineer, or the business man feels it incumbent upon him to keep abreast in his work by way of reading the latest authoritative publications in his field, so too the teacher must establish for himself a similar policy of abreastness in his subject. He is in duty bound to keep himself informed in and about the publications—both book and periodical—that treat of his particular work. He cannot afford to discard any one of these *in toto* with a shrug or a gesture. Composition texts are, if nothing else, an earnest of sincerity in the attempt to get before the teachers and the pupils usable ways and means for the treatment of one of the most important subjects in the entire curriculum. There cannot possibly be too many good ones. There can hardly be too many only fairly good ones. Few, if any, of them fail utterly in achievement. If they disagree one with another, this is because English itself is very often in disagreement with itself, because it is not a closed subject, because it is constantly changing and evolving.

### DISCUSSION

TEACHERS of English are frequently taken to task for over emphasizing composition *writing* in their work. The critics say that the aim in English teaching is not necessarily to make writers of pupils, except in so far as literate and utilitarian ends are served, and that writing is taught altogether out of proportion to speaking. Unless teachers of English, in reply to this criticism, can show that correct and fluent writing makes for correct and fluent speaking, they do not have a case. Can this be shown? ¶ What proofs can you summon to show that the laborious hours you spend in composition correction will yield beneficial results not only in pupils' writing, but in their speaking as well? Can you prove, similarly, that pupils gain in both oral and written composition by the mere act of writing, without the benefit of having papers returned corrected? ¶ Prove or disprove the following proposition:



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The average high school pupil is vastly more likely to write as he speaks than to speak as he writes, and he should therefore be given intensive training in oral expression in order that both his speaking *and* his writing may be improved. ¶ Given subjects, even, that are attractive to them, high school pupils would rather talk about them, as a rule, than write about them. Much of the attractiveness of subject-matter vanishes immediately pupils are told to *write* on it. Do you agree or disagree with these two statements? ¶ The most valuable written composition work high school pupils can do, is that done in the classroom briefly under teacher supervision, and immediately thereafter read and criticized by the class group under teacher guidance. Immediacy of correction is the be-all and end-all of composition work. Do you believe these propositions? If not, refute them with your own experimental evidence. ¶ In the same way refute or corroborate the following: There should never be any assignments in written composition *per se*. All such composition should be derived from discussion, and the task of writing thus be made appetizing to the pupil by the creation of desire in him to get his thoughts set down with the permanency and accuracy of pen and ink. In other words, teacher and classmates should make written composition desirable to the average pupil as a matter of self (expressional) defense.

## CHAPTER IV

### BLUE PENCIL PERSIFLAGE

#### CURE *versus* PREVENTION

DOCTORS have long since ceased to stress the cure of disease more than its prevention. Lawyers nowadays are vastly more concerned with warding off misunderstandings than they are with the settlement of squabbles. Modern theology has very largely yielded the old-time preachment of hell-fire to the much more honest and pleasant and profitable one of individual worth and contentment here and now. Education, always a tardy follower, is at last falling into line with these newer professional points of view. It is now considered better educational policy to prevent error and blunder and ignorance than it is to scold and correct and reprove little blunderers along the pathway of learning. "The displacement of improper ideas with proper ones, before the improper ideas take root," is the better educational method. The old method said: "Don't make that mistake *again*." The new says: "Don't make that mistake *at all*." We can seldom educate in right doing and right thinking and right expression by the accentuation of wrong in these three respects. Only by means of emphasizing the things that are right, and by means of methodical procedure for the prevention of error, can there be any wholesome and permanent educational advancement.

The teacher, and especially the teacher of English, is altogether too likely to become a mere corrector of papers, and thus *ipso facto* a specialist in error. It is freely admitted, of course, that the teacher of English composition must wield the blue pencil, and to a considerable degree. Yet he must not permit this necessity to beget in him a blue-pencil attitude toward pupils and their work. This can easily enough happen, unless he is unusually tolerant and open-minded. It can easily become an automatic joy for him to check the word *Cæsar* with his blue pencil every time a junior or senior high school pupil spells it *Ceaser*, as some thousands of them do, perhaps just because its misspelling has been accented by

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their teachers. We shall probably never have much general improvement in the spelling of this word until it occurs to some benighted teacher, or to some group of teachers, to hail with much joy and exceeding great gladness its correct spelling when they do find it. By the same token, such expressional bugaboos as *he don't*, *has seen*, *would of*, *bring for take* (and *vice versa*), *shall for will* (and *vice versa*), the superfluous introductory *listen* and concluding *see* may be put to flight or prevented appearing at all rather than again. It is well for teachers of English to broaden tolerance by remembering that correct usage is very often inconvenient, unbeautiful, and illogical. Indeed, the carelessness of children in these matters is almost as nothing in comparison with the many unreasonable exactions of language forms.

We have known young teachers of culture and discernment to have their natural delight in literature utterly dulled, as the result of the hypercritical frame of mind that excessive composition correction developed in them. It became so much a habit with them to correct, to criticize adversely, to indulge "blue pencil persiflage," that they could not see a good play or read a good book without becoming uselessly and tediously critical. Their cultural estimates had all become stunted or perverted to a degree, and they had lost the sense of spiritual evaluation in literature, just as a result of looking at the wrong side of a pupil's work. And they were unsafe, because entirely destructive, critics of this work. Worse, if possible, they had lost all sense of proportion, all sense of critical values, and all sense of humor. If a child spelled *wrist* sensibly and logically and phonetically as *rist*; or if, by a typographical inadvertence such as frequently overtakes the best of us, he wrote *baosts* for *boasts*, the heavens and the earth were made to quake with the wail of reproof that was thus brought down upon his head. But the second case here, as pointed out on page 44, is hardly an error in spelling at all; and the first is so natural, that it should be interpreted by the teacher as a cue for rationalized explanation as to the relation between phonetic spelling and historical spelling. It should not be condemned as error in the same category as *speach* for *speech*, or *comeing* or *comming* for *coming*.



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The teacher of English who has lost his sense of humor is nowhere more out of place than where he is called upon to improve pupils' speech and writing by means of criticism. If he cannot see the genuine humor in much error in English expression, and turn it to good account with his pupils, then he fails to use one of his most effective means for the improvement of speech and writing. The child who treats *go* as a regular verb, and writes the past tense as *goed*; and the child who treats *done* as an adjective, and writes the superlative *donest* or *donedest*, have both committed very natural errors, and very humorous ones.

### CORRECTIVE DEVICES

Some teachers of English achieve excellent results in oral and written composition by "laughing away mistakes." The method has its positive dangers, but handled with skill it has extraordinary merits. The pupil who is thus corrected must be made to laugh *with* the teacher and the class at the error committed. He must not be permitted to feel that he is being laughed *at*. The teacher of English, more perhaps than the teacher of any other subject, needs to maintain a saving grace of humor, not only for the sake of keeping himself alive and going, but quite as much for the purpose of keeping himself upon the youthful and glad-minded levels of the children he teaches. Error has never yet been wholesomely and thoroughly corrected as the result of a scowl. More than half the game in improving a child's oral and written expression exists in establishing in that child a genuinely cool, clear-headed, good-natured, and interested attitude in his own expressional welfare. He is much more likely to correct permanently the error of his writing or speaking way as the result of logical good humor, brought to bear in a criticism of it, than he is as the result of scolding or reproof, or of marks that coldly call his attention to defects.

Moreover, many (if not most) of the errors in speech and writing committed by pupils of junior and senior high school age are interesting and even challenging. The teacher of English who cannot get a good wholesome "class laugh" out of a certain type of error, and at the same time clinch the

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correction of that type of error forever and a day, lacks that sense of humor that can oftentimes be relied upon to do more by way of educating children than no end of sad and serious criticism and correction. Our language itself, facile and euphonious medium of expression that it is, is nevertheless not without its structural and orthographical jokes. When Bill says that *buttress* is the feminine of *butler*, he has committed an error that may be made as enjoyable for him as it is sure to be for his classmates, and the conscious enjoyment of it by all may easily be made surety for its never occurring again. And it is a matter of agreeable record that children have had their interest in literature quickened and vivified by a teacher's use of quotation from a classic in commenting upon their composition work.\*

When Mary writes to Max as follows, telling him that he can depend upon being congratulated by her (if she lives !) only until he is forty-six years of age, she has committed a *faux pas* of a kind that can be humorously and effectively treated by the teacher of English and the members of Mary's class—

DEAR MAX,

I want to congratulate you on your twenty-third birthday, and wish you health and happiness. I hope I may have the honor of congratulating you on just as many more birthdays.

Cordially yours,

MARY AVENOU.

The laughing-away-mistakes method of composition criticism is by no means recommended as steady diet. If it were, pupils might perhaps come to consider all mistakes as jokes. Most of the time the teacher of English must train pupils to

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\* See *Good English : Book One* (Macmillan Company), pp. 328-332, and *Good English : Book Two* (Macmillan Company), p. 358, for specimens of composition correction made by different devices : quoting away mistakes, referring away mistakes, and laughing away mistakes.

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take the correction of their work seriously, and even solemnly. But occasionally with most pupils, never with a few, all the time with some, the method can be made to work well. It should certainly not be altogether ignored. Many a persistent mispronunciation, such as *thoid* for *third* or *goink* for *going*, can be corrected permanently by the teacher of English who is gifted enough to use these very mispronunciations occasionally himself in speaking to pupils—using them in such manner as to make it clear to pupils that their little weaknesses in pronunciation are being accurately but kindly and humorously burlesqued. Of course, there are many good teachers of English who cannot do this sort of thing at all, and who should not therefore try to use any method of laughing away mistakes. There are others, glory be, who can by this device convert a Launcelot Gobbo or a Mrs. Malaprop into a “progeny of learning.” The following bit of verse may be made to serve in most normal English classes as a humorous clearing-house corrective for a “certain colloquialism in literature” that teachers of English composition meet with much more frequently than they care to. It is, indeed, a mosaic of common errors made by high school pupils, every line containing at least one “favorite.”

### A SPRING LAY

The skies is different than they was,  
Since spring has came again ;  
The flowers, like all of nature does,  
Reacts back from the rain.  
O leave me lay, prone on my back,  
Inhaling in the air,  
And dream like how as if—alack—  
I hadn't got no care !

We hadn't ought to e'er design  
More lovelier life than this—  
To lay on nature's breast supine  
Is absolutely bliss !  
O leave me lay, prone on my back,  
Relaxed at ease in peace,  
From whence nobody can attack,  
And their intrusions cease !



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Just bring me to Elysium fields,  
So different to what  
Transpires while this here winter yields  
Its cold who spring has not.  
O leave me lay, prone on my back—  
Heart-rendering atmosphere !  
I could have went the beaten track,  
But I will lay quite here.

### THE ASSIGNMENT AS CORRECTIVE

In English teaching, especially, an ounce of direction is worth a pound of correction. If the English teacher will be careful to get the assignment—the how-to-do assignment—clearly before his class, he will have taken one definite step toward minimizing the tendencies to error in the resultant lesson. If he will, again, call for oral or written composition best calculated to challenge weaknesses in pupil's expression, and will make it a point beforehand to summarize those weaknesses in such way as to emphasize correct forms, he will have taken another step toward preventing error and toward the stabilization of subsequent grading. If he will take pains always to strategize composition work so that pupils will be made to feel that in each piece of work they do they are being tested in one salient tendency to error, he will be helping them more, in a constructive way, than he could possibly help them by any general and unfocused and wholesale criticism of their work. He may wink at errors that fall outside the focal range of any given piece of work. They will have their day under another assignment focus.

The treatment of one thing at a time, that is, of one functional type error at a time, in composition correction, brings that particular item into "correction calcium"; whereas, if the returned composition or the speech before the class is permitted to carry a varied and multitudinous list of points for adverse criticism, the emphasis is "lost in the crowd"—the "woods will obscure the trees." And, as above indicated, it is imperative, in order to secure the most wholesome and encouraging composition results, to point out in every piece of oral or written criticism at least one merit. Give a child of fourteen or fifteen, for instance, credit for pronouncing

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*formidable* with the proper accent, or for spelling *indescribable* correctly. It is necessary also to commend the work of any child who has followed out the assignment *exactly*, and who has not fallen into the kind of error that it was calculated especially to challenge. In general, favorable criticism of any kind should be made first, and prominently. But the adverse criticism that follows must be put in such form as to be inescapable as far as the pupil is concerned. Probably the most important quality in all composition criticism and correction is the quality of fair play and justice and good sportsmanship. "See here, John, you haven't been a sport to spell *planning planeing* after all the trouble I took to explain this word to you," has a vastly stronger and more corrective appeal than a mere *sp.* on the margin of the line on which the misspelling occurs. We may thus be able always to humanize our corrections, even if we cannot always make them immediately plausible.

Too many teachers of English rate composition work as if there were some exact secret for evaluating intellectual achievement, and as if they held the key to it. They mark with the accuracy that kills, in fractions of a percentage. Now, all human endeavor is ungradable and unratable, except in very general and approximate terms, and especially the endeavor of humans who are yet below their twenties. He who would seriously say that Bill's work is worth 75 percent and Jim's worth  $75\frac{3}{4}$  percent is a naïve hairsplitter. Even if he were blessed with a divine insight into the doings and the accomplishments of men, he could not possibly differentiate with safety so closely as this. His best "guesses" cannot come closer to the truth than tens or fives. And, after all, the element of guess does enter into all composition (as well as other) rating. No teacher can ever rate compositions with supreme accuracy. No two teachers of English can be expected to have exactly the same standards by which rating is done. If they were to have, then appreciation and understanding would cease to be in any sense personal and emotional qualities, and we should need nothing but a department of weights and measures for crediting and discrediting adolescent achievement. The important objectives in rating composition



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work are (1) to give the principal emphasis to a pupil's thought and his organization and management of it, (2) to take, on this basis, a small fraction of the compositions in any given class and to use these as a safe minority whereby the remainder are judged, and (3) to confer constantly with chairman and other colleagues for the purpose of arriving as nearly as possible at uniform standards of evaluation.

### A TYPICAL RATING FARCE

The following composition was written by a second year senior high school pupil, a boy of seventeen who was brought to this country from Russian Poland when he was five years of age. It represents neither the best nor the worst paper evoked by the assignment. It was graded, first, by one hundred teachers of English, and their ratings ranged all the way from 43 percent to 97 percent. It was then rated by twenty-five chairmen of English departments, and their ratings ranged from 50 percent to 90 percent. It was rated, again, by twenty-five senior high school principals, and their ratings ranged from approximately 60 percent to 95 percent. The assignment was anachronistic (see page 79).

The young people had of course read *The Rivals* and *The House of the Seven Gables*. They had written many exercises based upon both classics. But they had never before been asked to do just this sort of exercise. The most noteworthy defect in the letters written was the straining after dictional effects that is to be noted in the letter here reproduced (*cycles*, *antistrophe*, *confectionately*, for instance). Nine teachers and one chairman objected to this sort of assignment. Three principals argued that this kind of written exercise should be rated only by means of two or three very general words or letters—*excellent*, *fair*, and *poor*, or *A*, *B*, and *C*. One teacher, becoming unduly critical, rated the letter 53½ percent, and he justified his rating very largely upon such errors as the misspelling of *Pyncheon* ("Couldn't the pupil see it spelled correctly in the assignment"!) and the date January 18 ("Every child should be taught that the premiere of *The Rivals* in Covent Garden was on January 17"!). He had worked out through close-up analysis an exact and exacting



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In the character of Mrs. Malaprop, write a letter to Hepzibah Pyncheon asking for advice and assistance in opening a small shop. Assume that Mrs. Malaprop suddenly finds herself in reduced circumstances, and is thus obliged to engage in trade. Any malaproprian abuses of diction must be clarified in parenthesis. Do not write more than four or five paragraphs.

January 18, 1775.

DEAR MISS PYNCHEON,

Since reading *The House of the Seven Gables*, I have been perpetrating (contemplating) opening a penny shop.

I am a woman who has moved in the most conclusive (exclusive) social cycles (circles); but am now subjugated (obligated) to enter business owing to the uncontrollable commotion (emotion) of my niece.

If you will give me some perpendiculars (particulars) in regard to your penny shop I shall be grateful to you. I hope you will use all your affluence (influence) to help me make this preposition (proposition) a success.

Hoping that I shall not have any antistrophe (catastrophe) in my new undertaking, and wishing you a happy and preposterous (prosperous) knew (new) year, I remain

Yours confectionately,  
(affectionately)

CATHERINE MALAPROP.

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scale of credits and deductions, and had thus irrecoverably lost the woods in cataloging the underbrush. There were other commentaries upon both the type of assignment and the quality of response, but these are negligible for our purpose. The unsatisfactory point is that each of the three groups differed widely from the others in evaluations. The satisfactory point is that this percentage of difference diminished somewhat as the personnel of the examining groups ascended in importance of position. A group of school superintendents in cities of the first class might have reduced the variation in rating to twenty percent or even less.

The comment of the three principals regarding the rating symbols is most valuable. When children are called upon to do a piece of creative and original work, that work should be rated by a less exacting system of symbols than percentage figures, however judiciously used, always connote. Sufficient consideration has never yet been given by educators in their efforts to stabilize composition ratings through measurement scales, to the different kinds of work required of pupils. Such ratings can be effectively stabilized when the exercise hinges upon grammatical error or spelling or punctuation or even, to a degree, upon paragraphing and consecutive development. But it is not possible to stabilize teacher's ratings with anything like the same accuracy and definiteness, when it comes to compositions that make demands upon a pupil's originality and creativeness. Something can be done toward reducing such wide variations as occurred in the case above illustrated. But there will always be some difference of judgment and opinion (*and Glory Be, say we!*) in evaluating composition work based upon assignments that are made for the purpose of developing power above and beyond the merely mechanical realms of expression.

### WORKING OUT COMPOSITION SCALES

The general composition scale, and its method of construction, should be studied by every junior and senior high school teacher of English for the pupil's sake. But it is questionable whether any one of the published and widely circulated scales now on the market, excellent as they are, should be adopted

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by the English department of any school strictly for the measurement of its own compositions or for the stabilization of its own ratings. We have seen such external scales adopted with some degree of success. But, in many cases, their use for the measurement of compositions is likely to make of composition rating merely a pigeon-holing process. And this is the greatest adverse criticism that may be made of them, namely, they result in the shuffling of compositions into decks impersonally and automatically, once the teachers have caught the gage of each gradation in the scale. It is standardization gone somewhat mad, when the composition scale that is used to measure the composition of a junior high school child in St. Augustine, is used again for the composition of a child in the same grade in Duluth, and still again for that of a child of the same grade in Pasadena, and used in these widely remote places regardless of the time of the school year when the models were written. But the principles upon which the published composition scales are devised and the methods best calculated to make them function effectively, should be closely studied by every teacher of junior and senior high school English.

Then he should go about constructing his own composition scales, and evoke from his pupils their interested cooperation in the work. First, perhaps, the teacher would do well to establish *best* and *worst* samples of composition work within each class group he teaches. These should be arrived at only after much class discussion, and the models should be kept anonymous. A committee of pupils in the class can be trusted to manage the mechanical details of the scale construction. Then scales of measurement between *highest* and *lowest* should be arrived at, those that may be labeled *fair*, *passable*, *good*, and so forth. Or the gradations in the scale may be partitioned in certain types of work by percentage ratings, such as 40 percent—50 percent—60 percent—70 percent—80 percent—90 percent—100 percent. The most accurate specimens under each heading should be posted in the classroom, and should be used to some extent for the purpose of getting pupils to grade their own composition work, preliminary to the teacher's examination of it. The scale should, moreover,



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be changed every month or so, in order to keep it adjusted to improvement made by pupils in their work as the semester progresses. Thus, the scale set for September, when pupils are expressionally sluggish after their summer vacation, should not be used to measure their work in November or December, when they are in better expressional form. The highest unit of measurement in September might very naturally stand much lower, if not lowest, by the end of the term, provided the pupils of the given group had had uninterrupted instruction and had been regular in attendance.

Having devised a series of periodic scales for each class group he teaches, the teacher will then be able to arrive at a collective standardization; that is, he will be able to establish a periodic *highest* and *lowest* (and probably more highly differentiated gradation) for all his classes, or perhaps for some one hundred and fifty or two hundred pupils in the school. From this stage, to the comparison of standardization results achieved by all English teachers in a department, it will be an easy matter for the chairman of department, or for a committee of teachers delegated by him, to arrive at a fair and workable composition scale in his own school for certain stated periods of the year's work. This should then be compared with scales similarly established in other schools in the community, and also perhaps with those worked out by schools in more remote places. The point is, that any composition measurement device should develop from within the smaller unit, should be worked out around the average intellectual center of the unit, and then should be developed in wider and wider circles until a school and a community standardization is reached.

In constructing any composition scale, care must be taken to have the working conditions of the individual groups as nearly the same as possible. The time limit set among the various grades of pupils should be the same. Subjects assigned for the compositions should be of equal difficulty, and the point of view from which each is to be treated, in case they suggest variation, should be clearly explained. It is probably much better to hold all pupils in a group to the same subject, even all pupils in a school. The assignment must, of course,

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be made perfectly clear to the pupils, and a scale of salients for rating bases should be established and announced beforehand. The teacher should be willing seriously to call into the undertaking the judgment of the children he teaches, and he should have the privilege to call upon his colleagues (not teachers of English only, but teachers of other subjects in his own and other schools) for the purpose of enabling him to arrive at fair and just conclusions. It may happen in particular communities that special scales will have to be worked out and adopted periodically for special groups of children, for those of Scandanavian birth, for those of Italian parentage, for those of the better sections of a metropolitan center, for those of the poorer sections, and so forth. Constant readjustments of models on any scale will be required, especially in large city schools, for the purpose of keeping pace with changing conditions. The department composition scale that was used for measuring the work of children who entered high school immediately after the war, would be too low in all its model gradations to measure pupils' work fairly now. Instruction in elementary and high schools was seriously impaired during the war, and work done by pupils was of a uniformly lower quality. It has been said that children in certain mining sections of the country have steadily improved in expression since the unions have secured better wages and better living conditions for the miners, so that the child of the first year of junior high school today writes and speaks on a grade with the child of the second year senior high school of a dozen years ago.

It must never be forgotten that composition scales are to be used for only the most general minima estimates. They are decidedly not to be used to measure composition work in the same way as the automobile tire expert measures tire mileage—according to a tabulated, hard-and-fast schedule. The teacher is dealing with the human stuff, and his judgments are, therefore, always subject to variability of conclusion, no matter how exact he may consider his measurement to be. A norm of whatever kind and purpose is a typical structural unit, an authoritative standard. In the case of a child's expression, it is subject always to ever-changing times and



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conditions; and applied to anything so unformed and so variable as a child's emotional and intellectual make-up, it is subject also to invisible and incalculable complexes that defy even approximation to type and challenge even the most subtle authority. English expression, both oral and written, is an evolutionary process.

The teacher of English expression must, therefore, be constantly arriving at and constantly discarding composition norms, with his class groups, with individuals in these groups, among his various classes, within the school in which he works. But, for him to take any particular brand of composition measurement scales, and to hold to them rigidly for the measurement and adjustment of the compositions his pupils write in any given semester, or part of semester, would be very much like using one and the same recipe for all kinds of cooking. It would be delightfully convenient if all the children in, say, the first year of junior high school all over the United States, made exactly the same mistakes in writing and speaking and evinced exactly the same standards of correct grammatical forms. But they do not do these things, any more than they all wear shoes and hats of exactly the same size. It would doubtless be a happy consummation from some points of view if teachers of English could evaluate compositions by a slot-machine method, but it would not be altogether an educative process.

Compositions 1 and 2 (p. 85) were written by a class in September of the first half of the ninth year, and they are taken from the batch marked *Best*. Compositions 3 and 4 (p. 86) are also from the *Best* batch written by the same class in January of the first half of the ninth year. At this second writing the majority of pupils did not recall, until their attention was directed to the fact, that they had ever before written about the jolliest person they had ever met in life or literature.

Compositions 5 and 6, and compositions 7 and 8 (pp. 87-88), belong respectively to September and January of the first half of the tenth year. Many of the children represented in the first-term, ninth-year exercise are represented in the first-term, tenth-year exercise. The four compositions are again taken



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### 1

#### *Ninth Year, First Half, September*

##### THE JOLLIEST PERSON I EVER MET

He is of medium sized and very broad. He has blue eyes and his smile never fades from his face even when he is angry or has too much book-keeping home-work he is not discouraged but smiles all day long. His collar seems too small for him and his double chin makes him look jollier. Perched on his nose are a pair of spectacles and when he is unusually jolly and wants every one to laugh with him he perches his "specs" on the tip of his nose and looks through them looking like an old-fashioned school teacher, but the difference between them is that the school teacher is thin and has a frown while he is fat and has a smile. I am sure that this school boys motto is "Laugh and the world laughs with you but frown and you frown alone."

### 2

#### *Ninth Year, First Half, September*

##### THE JOLLIEST PERSON I EVER MET

The jolliest person I know, is a sporty, well set-up, rather stout in the waist man. His booming voice always proclaims his presence, even when at a large distance. His attire was always of the best, just a little gaudy at times his suit fitted him like that of the dressiest dandy. One of his habits were to carry an umbrella at all times and places, in the summer for protection from the sun and in winter because of possibility of rain or snow. I don't believe that he attempted to make himself pleasing or agreeable, but acted according to his nature. It is very seldom that his countenance was shadowed or his appearance ruffled the least bit. The picture he makes as he stands in front of you, patting down the ends of his trim kneektie over his spick and span silk shirt, and his face all set for a witty remark, is enough to make you forget the "blues" you may then have.

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### 3

#### *Ninth Year, First Half, January*

##### THE JOLLIEST PERSON I EVER MET

It was at a Frankfuter Roast in a little town up the state that I met the jolliest fellow I have ever seen. The roast was one of those affairs that costs a dime and you eat all the frankfuters you can after you hold them over one of the many fires to roast. This fellow, as it could plainly be seen, was a Dutchman, and one of his many nick-names was "Flying." He was short and very fat, so fat that he had to leave his vest open to feel comfortable. His face was round as a clock, which accounted for the comical expression he always wore. Although the fact that he was Dutch explained why he liked frankfuters, it did not explain how he, or anybody else, could eat as many as he did. He would travel from fire to fire, each fire he left would be all out of frankfuters. Although the frankfuters disappeared very rapidly while he was around, he was always welcome.

### 4

#### *Ninth Year, First Half, January*

##### THE JOLLIEST PERSON I EVER MET

Brrrr! Puff! Bam! and down the chimney came a red, shiny faced fat little man with a red fluffy suit, and who do you think it was? Our old friend Santa Claus. He wore a small, red, pointed cap with a white fur ball on top and from under his cap his white curly hair peeped out. His face was red, apple red, and glossy and it always was bubbling over with smiles. It reminded one of Life Buys Soap "Ads." His chin was covered with a white, silky beard and his upper lip had a sweeping mustach. A rolley polley had nothing in roundness compared to Santa Claus because when the little children tried to kiss him they had a hard time reaching his cheek, they usually had to hang on his neck with their little fingers clasped tightly. He wore a red woolly suit and all the edges were trimmed with fur. His trousers were like the modern nickers and he had boots on that were very, very, heavy, and they came up to his knees. He was the smiliest, jolliest, happiest little old friend for babies, mothers, fathers, grandmothers, and grand, grand parents too.

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### 5

#### *Tenth Year, First Half, September*

##### THE JOLLIEST PERSON I EVER MET

The jolliest person I ever met, is, strange to say an inmate of a hospital. He is a man past middle age and before he became ill he had been a medical doctor. When you step into his room the first thing you see is his smile. He is always jolly along other patients who have become despondent. He is so jolly that he even makes up jokes for the hospital newspaper which is conducted by the patients. His jokes are so good that every month "Doc" as he is affectionately called, has a whole column devoted to his jokes. If a person has the "blues" and stepped into Doc's room, he would come out smiling. He would ask himself this question: "How can I feel blue when Doc who is a sick man and who besides was once a healthy man is so jolly?" There is no answer to it and so the person can't be "blue" if he thinks about such men as Doc. There is only one title that can be applied to Doc; he is the original "Prince of Laughter."

### 6

#### *Tenth Year, First Half, September*

##### THE JOLLIEST PERSON I EVER MET

The jolliest person I ever met, was the policeman at the corner of Westchester Ave. and Southern Boulevard. The children all called him "Happy." He was cheerful, jolly, and happy. He had a smile and a kind word for everyone. He was the traffic policeman, and when the children came home from school, he was at the corner ready to escort them across the street. When a mother would walk across the street with a baby, he would pinch the baby's cheeks, give the mother a brilliant smile and exclaim, "Sure, and he'll make a foine member of the police force some day"; and the proud mother would go happily on her way. He was Irish, and perhaps that, and the fact that he was in love, made him so jolly. The children all loved him, and could not get home quick enough. But one day, they awoke to find "Happy" gone, and we learned that he had gone on his honeymoon.



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*Tenth Year, First Half, January*

### THE JOLLIEST PERSON I EVER MET

A girl in her twenty-first year is usually quite reserved and rather shy. Not so, however, with a friend of mine. On the contrary, she is loads of fun and amusement. Not that she is loud and boisterous. Oh no, she is very lady-like, but witty. I would not say that she is good-looking, nor would I declare her ugly. But you can judge for yourself from her description. Fiery red locks do not belong to her, but she possesses hair of the Titian shade, blue eyes always sparkling and full of mischief, pretty teeth, and the rest of her features are what the ordinary person possesses. I would not call her pretty, I say, but certainly she is attractive, for she has excellent taste in choosing clothes that suit her. Why do I say she is jolly? Well, just because from the time she comes near you till the time she leaves, you are continually laughing, for she possesses the Irish characteristic of being witty. This, along with the fact that she is an excellent pianist, dancer and talker, makes her one of the most popular girls I know. Frequently we have amateur theatricals and she imitates the leading comedians perfectly. Wouldn't you like to have her around?

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*Tenth Year, First Half, January*

### THE JOLLIEST PERSON I EVER MET

His name was just Sam; and as a jolly fellow, he had the traditional traits of a humorous character, namely, a rotund little body set on short legs and a pair of generous feet. His face was a sketch worth reproducing on paper. A head of a size quite enormous beautifully crowned by a little tuft of red hair which resembled an oasis in a desert of billiard ball brilliancy. Then there were his ears, and oh! what ears! Elephantine. The word is not an exaggeration. The mouth that Sam had was his chief asset in life. A big, thick-lipped mouth he had of the proportion and depth of a grand canyon. The wit and cleverness that this mouth emanated has more than once set the community to laughing till tears came to its eyes. And then the interesting way he had of screwing up his eyes whenever he was saying something particularly funny. Why, they just transformed themselves into a rolling sea of wrinkles which resembled a sea of mirth. Such was Sam, the invincible. You could not offend the beggar! He had a way of his own of paying you with interest any time you were so unfortunate as to take it into your head to chaff him. Sam has gone now, no one knows where; perhaps he is dead. We all miss him.

## Blue Pencil Persiflage

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from *Best* batches. But, again, the recall of having done the same kind of thing a year previous was so weak as to be negligible in the evaluation of results. The purpose of reproducing these brief specimens of pupils' work here is to show that the time or period element is important in forming judgments regarding it. It is possible to some extent to understand just what the work of the unrepresented term has meant to the pupils. And the specimens afford ample evidence also, that a greater degree of leniency is necessary in rating by scale in September than in January.

### THE PRE-CONFERENCE PERIOD

The composition conference, used to direct and encourage special aptitude in constructive ways, is good. But used, as it altogether too frequently is, as a post-mortem or for the purpose of making a "science of sickness," the personal composition conference is economically wasteful and educationally decadent. And the grouping of thirty or forty children in a classroom once a week, or less or more frequently, into "conference periods" for the deliberate purpose of discussing error, is a vicious policy. We have never seen it used efficiently and wholesomely. It takes a rare teaching genius to save such a meeting from monotony, not to say parody. Getting together to discuss trouble is not an altogether delightful idea. An individual case here and there may be helped, perhaps, but in the main the alert teacher can do much better things by way of offsetting the recurrence of error by a brief talk when compositions are returned, by wise prevision in the composition assignment, and by skilful use of the blue pencil. Moreover, the kind of error that is corrected in the individual conference is, ninety-nine cases out of a hundred, a *type* error—an error that is typical of the age and the grade of the pupil who makes it. It is utter waste to take up correction of such error individually. But the personal composition conference for the purpose of hailing and promoting and bringing to light the exceptionally good pupils, or for the purpose of correcting unusual expressional defects and handicaps, is a *sine qua non* in justice to the child and in the cause of conscientious educational endeavor.



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The teacher of English in high schools is concerned with the conventional errors of expression principally. Special or unusual difficulties are comparatively rare and are capable of easy adjustment when found. We are, therefore, obliged to devise means whereby our mass education may be made just as efficient as possible. In composition work this devoutly-wished consummation may be glimpsed at least by means of the *preparation period*; a period of prevention; a period that makes a science of correctness. Foresight is better than hindsight, though the latter may be necessary to some degree for the complete elimination of error in composition work. The one looks to the prevention of error and makes the classroom a sanitarium; the other, to the cure or alleviation of ills, and makes the classroom a hospital. The former has in it the ringing cheer of victory as the warriors forge ahead; the latter, the groans of defeat as the vanquished retreat and confer. Though the best laid plans of mice and men "gang aft a-gley," yet it is better far to view the horizon without looking back.

Ourselves, when young, were treated, along with classmates, to a weekly preparatory lesson in composition. The chairman of the department took two hundred of us and warned us about certain errors to which we were given in our writing. The warning took the form of constructive explanation and instruction. One week he would drill in certain uses of the comma. Another week he would instruct us in the use of the complex sentence. Another, he would give a lesson in paragraphing. And so on. Each week brought to us specialization *beforehand* on some single phase of writing which is usually troublesome to students of a given age. Then, as we separated into composition squads of thirty or forty, and went to our individual class teachers, we were forearmed for the attack of the week as the result of his forewarning. The plan worked well. He was not only a good teacher, but an inspiring talker also. We always felt enthusiastic about this preparation period, because interwoven with the good instruction throughout, there was an abundance of correlated humor and human exposition that kept us alive. It put us on our mettle. Our errors in former compositions



## Blue Pencil Persiflage

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were compiled and sent to this instructor by our class teachers, and he never omitted to summarize them and to point out ways of correction. But he did it always in the light of preparedness for the new charge, not as a reprimand for blundering tactics in an old one.

Given interesting and appealing composition subjects and a stimulating presentation of them by way of "gettin' ready to 'rite," and the pre-conference period in English composition can be made to do much more than the post-conference toward forcing the abdication of the blue pencil. It places a pupil on guard. He is enabled of his own accord to avoid error. He has been informed of the two or three points he must keep in mind in his expression, of the particular tendencies to error in writing that he must anticipate. By his own watchfulness, therefore, he may prevent what otherwise he would be called upon to correct. Thus, the process democratizes for efficiency, the blue pencil loses its terrors, and correctness is found to be within one's self—neither in a conference room nor on a returned paper highly decorated in blue. This genius (for he was nothing short of a genius) knew perfectly well that ninety percent of the blue pencillings on the average pupil's composition are ignored by the pupil himself, even when his attention is forcefully directed to them, and that they are nothing more or less in the pupil's mind than pedagogical persiflage perpetrated against him as much for the conscious or unconscious relief of his teacher's somewhat misguided conscience as for his own particular welfare.

### WEAR AND TEAR

There is no getting away from the fact that the average teacher of English must himself personally examine thousands of compositions. But if, in facing this fact, he permits his conscience to run away with his nerves, then he must confess to incompetence in the matter. Keeping one's self fit is a part—a very large part—of keeping one's self efficient. Conversely, to allow one's self to become fagged or overworked or nervously exhausted is, in most cases, an admission that one is to a degree incompetent. Nothing will so soon break down

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a teacher's health and exhaust his nerve force, as uncontrolled and undisciplined attitude toward the correction of written work. To look over every paper that is handed in, and to look it over closely and exactly, is to doom one's self to a miserable school life indeed. To save himself, the teacher of English will sometimes be obliged to throw into the wastebasket an entire set of compositions, making such constructive criticisms of them as a glance at them has enabled him to justify. He will have to wink at some errors oftentimes, and concentrate upon only those two or three that loom disproportionately large. He will, again, have to be satisfied to put "A" on many a composition and "E" on many another, just as the result of a casual glance backed by a fairly exact knowledge of a pupil's classroom work. He can save himself much fatigue and worry by making every composition recitation he conducts a laboratory recitation, having much written work at the boards and on paper in the classroom, and following most, if not all, of it up with criticism on the spot. It is not intended that such work should be permitted to take the place of the longer, more formal written composition work that all pupils must be required to do, and that all teachers of English must frequently read and rate. But brief bits of writing in the classroom, with criticism at the time, do have tremendous practice value, and can be substituted to some extent for the stacks of paper work that otherwise are sure to accumulate. Let no teacher of English composition ever think or feel that his laborious correction of compositions by the midnight Mazda has very much educative value. A very great deal of the average composition correction represents lost effort. And for a teacher of English to impair his health and his nervous stamina in the cause of composition correction is, as aforesaid, a positive mark of inefficiency. A fresh, buoyant, vigorous, and stimulating presentation of the composition problem, together with an inescapable emphasis upon "things to avoid" in doing the work, is the saving procedure for teacher and for pupil alike.

"All things new!" This dictum has a deeper significance for youth than for adulthood, and it is strong enough with the latter. The boy and the girl, like the man and the woman, are



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not particularly interested in an old piece of work, especially when they are asked to regard its defects. When they have written a composition, they are, as a rule (and quite properly), done with it, as far as voluntary interest in it is concerned. However much it may be mulled over with them, however emphatically its errors may be brought into the calcium, it will, nevertheless, fail to hold much challenge or inspiration for them. They will very naturally prefer to write a new composition, and the teacher will generally do better to assign them to a new undertaking in composition than to have them rework the old. They would much rather look out for the avoidance of those same errors in a new piece of written work than to correct them in an old, or to rewrite the old for purposes of correction merely. The very newness and freshness of the different assignment will to some extent negative the tendency to commit similar kinds of errors. Indeed, the new stimulation can be made to test in the very weaknesses evinced in the old composition, provided the teacher resorts to strategy in the assignment. Error in speech and writing is often superinduced by circumstances attendant upon a situation, to external conditions, that is, and by no means always to internal tendencies and proclivities. Sometimes, to be sure, for the sake of drill and practice (and discipline, perhaps) pupils must be required to correct or to rewrite, more than once perhaps, work of their own that has borne the brunt of the blue pencil. But, in the main, it is more desirable, as well as more profitable, to get old inclinations to mistakes corrected by new appeals and new stagings that tempt these inclinations, than it is to follow up blue pencil persiflage with pen-and-ink punishments.

### THE USE OF PROOFMARKS

The teacher of English should to a large extent make use of the already widely established printers' proofmarks for the indication of errors in pupils' composition work. These marks should be known by all pupils in junior and senior high schools. Used in the marking of errors in compositions they therefore have carry-over values. Many people of junior and senior high school education will sometime in life come



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into contact with printers' proofs and be required to revise them. They will understand their meaning and significance if teachers make use of them as a sort of silent language on returned composition work. The authors of textbooks customarily list a set of arbitrary marks and notations for indicating errors in composition work. Many high school departments of English also go to some trouble to devise (too elaborately very often) their own particular brand of symbols for calling attention to mistakes in written English. Pupils are thus required to learn something that is entirely local and special, and of no carry-over value whatever in their future work. These arbitrary marks are "unlearned" immediately a pupil leaves school, and his teachers of English will have wasted his time by requiring him to accustom himself to devices that may prove a convenience for themselves, but that have nothing but an artificial connection with his life and work. This is only one of the many little ways by which schools are often enough conducted by teachers and for teachers, rather than by pupils and teachers for the benefit and convenience of pupils. We have known teachers of English in commercial schools, even, who have insisted upon teaching a long and complicated set of "correction marks" of their own, many of them highly technical and unheard of, and who could not be made to see that commercial pupils in particular should be "spoken to" in composition correction through the medium of our accepted proofmarks understood all over this continent, as well as in European countries.\*

### THE PERSONAL TOUCH

In order to correct with the fullest possible sympathy a child's slips in writing, the high school teacher of English should know the child from many different angles of personal contact. In the impersonalized college and university process of education, it may be possible to develop professional theme readers among the English corps, and to assign to them no work but the reading and marking and rating of students'

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\* See *Good English : Book One*, p. 334, and *Good English : Book Two*, p. 356, for specimens of composition correction made by proofmarks. See also footnote on p. 74.

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themes. The professional theme reader has little if any place, however, in junior and senior high schools. During these formative years in the education of young people, it is a part of the work of every teacher of English to read many, many themes written by the pupils in his classes. To divorce the reading of themes from the assignment of theme topics and the supervision of theme construction, is to give little or no care to the plant after the seed has been sown. The completed theme, as a reaction to a given assignment, offers clues to a child's educational difficulties, keys for the solution of his problems. The completed theme is the climax of the whole composition process, if the writing of the composition has been the expansive development that it should always be. Something very valuable is, therefore, likely to be lost, if the most strategic phase of that development is turned over for evaluation to another, entirely out of personal touch with the pupil. True, this other may go into conference with the teacher, and their discussion may result in making it possible for the teacher to array focal attacks for the benefit of an individual or of a group at a subsequent meeting. But there should be as few detours as possible in the teacher's "coming at" the pupil. To change the figure, direct uninterrupted wire between teacher and pupil is imperative, and as many direct uninterrupted wires as possible should be established between them. Relays blur and blind a message. Sent direct, it is often sufficiently difficult to interpret and act upon.

It is customary in some quarters to keep files of the characteristic errors made by children of certain ages or grades. The plan is a good one, provided such files are kept moving and alive. A better plan, perhaps, is that of keeping a file or list of good points "to be lived up to" by the pupils of a given class in working out a given assignment. In a written assignment, for instance, on certain sections of *Treasure Island*, a large number of pupils may encounter trouble with the spelling of *coracle*, or with the punctuation of *Pieces of Eight*, or with the use of certain terms connected with piracy. Again, the composition files may yield some excellent work done by children previously on topics *similar in demands* to those to be assigned. These may be held as models, read to



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the group of children about to attack the composition problem, and thus held as a target toward which aim on the new range is to be taken. Some imitation may result, to be sure, but deliberate copying will not be possible, if the presentation of models is briefly and pointedly handled by the teacher. Imitation is by no means a bad thing *as a start* toward the formation of individual and independent qualities of expression. And, as elsewhere stated, pupils cannot imitate anything more than the method in a fine piece of work ; its manner is elusive, and defies exact plagiarism. The list, then, of high points to aim at, as well as the list of low points to be avoided, for every group of pupils taught, should be carefully formulated and impressed by the teacher of composition before he asks them to proceed with a given theme topic. By means of the laboratory method in this work, the teacher may get pupils to arrive scientifically at their own "eligibilities and eliminations" in written work for a week (or a month) at a time. The process will hold great interest and benefit for them. In one junior high school class in a Pennsylvania city, those children who, in a given week, used any of the misspellings or mispronunciations or misconstructions or mispunctuations listed by the class committee in charge, were assigned to the *Tidy-up* squad of the class and to other equally unpopular subdivisions in the class organization. Those who struck the greatest number of high points in oral and written composition, were permitted by the committee in charge to forge ahead into advanced assignments and to serve (with the teacher) as critics of all the composition work of the particular class. This plan has defects that are immediately apparent, but it contains suggestion as a *kind* of method that may at times be both beneficial and justifiable.

Too much importance, however, is sometimes attached to so-called pupil criticism. As generally conducted, it is in nine cases out of ten utterly wasteful, if not extremely harmful. As a rule, when a teacher calls upon a pupil to criticize a piece of work, that pupil merely makes a broad stereotyped statement of no constructive value whatever. The teacher can usually save time for a whole class, as well as bring valuable elucidation to bear, by going himself directly at the error, and



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either questioning about it in order to bring out rationally the correct form, or by himself explaining constructively what should have been said or written. If criticism by pupils is to be made the helpful exercise it ought to be, the teacher should hold individual pupils strictly to one-point-at-a-time criticism. Mary criticizes a piece of board work, let us say, from the point of view of *content* or *plan* alone ; Bill criticizes it from the point of view of punctuation alone ; Jane searches it for misspellings ; Clara scrutinizes the sentence structure. And so forth. The aim in written composition being in very large part practice, the assigned tasks in criticism should be definitely detailed to deal with the merits and the demerits peculiar to the phase of practice under consideration, and the teacher should so guide both favorable and unfavorable criticism by pupils as to emphasize correct forms rather than permit them to dwell upon error, as they will very likely be inclined to do. We have never seen formal pupil criticism carried to any degree of success when applied to compositions written on paper. It has much greater possibilities applied to compositions written at the board in the presence of the whole class, and to oral compositions delivered before the class. Never should a pupil be led to believe that his criticism of a classmate's work is to be taken as a final evaluation. He should be made to feel, rather, that he is called upon to criticize for the good that he himself may get out of the exercise, and that his criticism is quite as likely to be criticized and revised by the teacher as the composition work under discussion.

### KEEPING THE BLUE PENCIL CONSTRUCTIVE

Children hate the very idea of theme writing, when they do hate it, simply because they have been led to feel that they are asked to write only because the teacher of English wants to reprove them for error. The teacher has given so much attention to their errors, that his criticism becomes only so much looked-for persiflage, like the commiseration of an ailing aunt who welcomes a periodic visit for the sake, it would seem, of recataloging her various ailments. She is permitted to rave on, though nobody pays very serious attention to her.

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It is an excellent thing occasionally to allow children to write themes and read them aloud, without any ado at all about technical error. The content of each is briefly discussed, but the batch is not collected for scrutiny and returned for mutiny of one kind or another. This method will oftentimes establish (among other good results) a child's faith in his own work. Even a moderate amount of destructive criticism will not infrequently destroy it.

The schoolroom has too long been the cradle of the bromide, the abiding place of the *don't dialect*, and the tomb of the "Pollyanna stuff." "You mustn't do this," "You mustn't do that," "This is wrong," "That isn't right," were formerly bred in the blood and set in the bone of the "schoolmarmster." He was required by the very nature of the case to be a scowl teacher rather than a school teacher. All his training for his work stressed correction rather than prevention. Therefore, he spent his time, especially if he was a teacher of English, in and out of the classroom, detecting error and correcting it. He rarely, if ever, specialized in prevention of error. He was a destructionist, a negativist, by education, by birth perhaps, for *nay* is a racial inheritance; *yea* a racial acquisition. Destruction has its place, doubtless, in the classroom, as it has in life. The dunghill that generates disease must be destroyed, whether or not anything be erected in its place. Destruction must come first, as a rule, in order that there may be a safe and reliable foundation upon which to construct. The theory of wrong example has been approved and established for these twenty-five years. But, to use it to excess, to present it in terms of scarlet, to persist in the negative or destructive form of correction when the positive or constructive form will answer just as well or better, is to pervert the whole of the sacred process of moral, economic, and mental improvement. To treat bad motives according to one set of rational formulation, and good motives according to another set, is equally vicious, yet educators in all places and times have done one or the other, and usually both.

The negative must never fail to infer lucidly and concretely the positive. The positive must never fail to imply the disastrous results of the negative. In much teaching both



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methods need to be used ; in some, one or the other. It is an extremely *nice* problem in teaching of whatever sort, to make just the right distinction between the two, to discover just the correct proportion, to know just which of the two is likely to be the more forcible and the more educative in any given case. To overaccent the destructive in the education of youth is to inculcate the method in youth itself, and thus to pass on to succeeding generations thou-shalt-not tactics and have-a-care strategy. On the other hand, to overaccent the constructive is to pass on the All's-well optimistic vacuity of the simileosophers. The one makes for severe teutonic Kultur ; the other for Slavic and Saxon unreadiness.

### DISCUSSION

Is it "humanly possible" to prevail upon high school pupils to take their returned corrected compositions seriously, without the trouble of a personal conference in each case ? ¶ Is it possible, by the cataloging of errors in a given set of compositions, to cover even a small percentage of the pupils in a class of, say, forty ? ¶ Is the assortment of class membership on the basis of composition work—high, middle, low—a fair kind of assortment ? A pupil may be an indefatigable reader and an excellent talker, let us say, and yet do deplorable work in written composition. He simply may not have the "writing faculty." What shall be done about his case in the scaling of compositions ? ¶ Devise composition subjects suitable for use in working out composition scales in your school (see page 82). Assume that your English classes have been assorted on the basis of compositions written on one of these subjects. Now devise subjects to be used for further scaling, the object being to classify pupils according to their ability to do creative writing or derivative writing or reproductive writing. What interesting findings may these two exercises reveal to you and to the pupils themselves ? ¶ Could you devise appropriate subjects and satisfactory supervision for establishing scales in oral English ? Perhaps correlation with the department of stenography and typewriting would be desirable for the sake of making verbatim reports of speeches. Would the required succession in delivery militate against effectiveness ? Would the effect of audience have to be weighed ? Would speech content preferably be measured at the maximum of fifty percent and delivery at the same maximum ? ¶ Do you think that composition, both written and oral, constitutes a safer and more accurate basis for group assortments than intelligence tests ? Certainly the latter call for much that is merely factual or informational, and test principally for immediacy, not to say rapidity. But composition work is more revelatory of actual mental and character worth. Array other arguments *pro* and *con*.





PART THREE  
*CULTURAL PHASES*

- CHAPTER V . LITERATURE À LA CARTE  
CHAPTER VI . EDITING TO KILL  
CHAPTER VII . EDITING TO EDUCATE





## PART THREE

### Cultural Phases

The dictionary says that culture is the result of training and improvement and refinement of mind and morals and taste. Good ! Definition is always easy in comparison with explanation of processes to the ends defined.

My Lord Conservative will insist that culture is sourced in inheritance and education and environment—five parts inheritance, three parts education, and two parts environment. If, therefore, you would be cultured, select your ancestry cautiously, your education traditionally, and your environment with both eyes on the main chance !

In the old days (pardon the omission of *good* from this phrase), when humanistic studies were the be-all and the end-all of education, it was easy to indicate the processes whereby culture was attainable. Culture then meant knowing Latin and Greek, and the correlated units of knowledge that these implied. A man might drink his tea from the saucer, enslave his mind to the reigning superstitions of his time, and discourse in a vein of "stilted bombast," yet, if he knew his classics, his claim to culture was in no sense invalidated.

Came the miracles of nineteenth-century science and invention, with their enlightened liberalism in art and education, and new and expanded boundaries were established for the interpretation of culture. The old order died hard. The new was born full-armed as from the brow of Jove himself. Today a man may know no Latin and less Greek, and still be regarded as cultured. Today it is conceded that just as much culture may accrue from the contemplation of a great bridge or a huge industrial organization as from the contemplation of a dialog by Plato or an ode by Horace.

Culture is manifested by personality and literacy and taste and broad general knowledge. These are minima. Can education supply them ? Yes, but only in a measure, greater in some cases naturally than in others. Education is coming itself to be educated in one

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thing as the centuries uncloister us, namely, that prescription in this matter of culture may mean obstruction. Large numbers of educators still hold tenaciously to the literary classics as pure cultural sources, and prescribe them rigorously. They may be right. They may be wrong. Everything depends upon the individual pupil case.

The important element is here : Culture comes from within outward. It is unfoldment. It is not veneer, however much "finishing" education may try to make it this. It is not necessarily to be derived from any type-unit of reading—novel, essay, poem, play—hammered in. It is the evocation that such unit may (or may not) inspire.

## CHAPTER V

### LITERATURE À LA CARTE\*

#### NOW GOOD DIGESTION WAIT ON DISCIPLINE

DINING is a physical job. Dining *à la carte* is an open job. Dining *table d'hôte* is a blind alley job.

If the shortages periodically reported in the European food supply have reduced the pageantry of dining over there, then certainly they are not an unmixed evil.

The Continental *table d'hôte* system used to be the one best argument for fasting; it still is if it still *is*.

A few years ago *table d'hôte* on the Continent was a ceremony—an intricate and elaborate form of culinary worship that was not only military in its administration, but also well-nigh martial in its execution.

From the anchovies to the *crème de menthe* (vert, *frappé*) the diner was kept ever conscious of the system. Not for a moment was he allowed to forget the lockstep mastication superimposed by the management of his *pension*. His good digestion (what paradox!) waited not on appetite, but on ritual. His menu was the alpha and the omega of his craving for nourishment. Dining for him was become a fetish of formula; eating, a syncopated symphony as a matter of course—as a matter of many courses. His retinue of viands was served *à la jazz*. What then was more natural than that syncopated music and syncopated dancing should develop as accompaniments to syncopated feeding?

Whatever may be the doubts as to the priority in time of the egg and the chicken, there can be no doubt that the cabaret is the legitimate child of the *table d'hôte*. It is but the echo of collective gormandizing, the consciousness of chewing set *en tempo*, the inevitable tintinnabulation of the music as it wells from the chorus of *table d'hôte*s, the rhythmic reverberations of gastric gratification in the blissful, if blatant, consciousness of its bellyhood. Such was the distinguished origin of the "grabaway" cabaret!

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\* *The School Review*, Vol. XXV, No. 2, p. 101.



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A bell rings ! A chord is struck ! In march the stewards to a stately air, bearing high the viands of the first despair. They may not go, they may not come again, until the chef rings his bell, the "musicianers" strike their chord, and the stewards mark time in perfect unison. Even unto the fifteenth and twentieth generations of a single dinner is the ceremony visited in exactly the same manner, at exactly the same time per course per day, to exactly the same people. No mere mortal of a diner dares to be late, or the whole domestic machinery may be thrown out of gear and a conference of heads, from the scrubberial to the managerial, be necessitated. The culprit responsible for such a calamity should be made the subject of national scorn. For a mere diner to abstain from this viand or that were sufficient cause for exile to Siberia ! At a certain hour the people throughout an empire must eat fish. At a certain time every day the emperor of a kingdom must be able to say to the dining members of his dining council : " Behold, at this moment my subjects are *demitassing* ! "

Discipline ! Discipline in matters masticatory as in matters military ! Discipline in matters intestinal as in matters international ! Discipline in matters palatable as in matters political ! Discipline !

The pompous parade of provender moves apace.

With many people the *table d'hôte* has become more than a habit ; it has become a state of mind.

And this prevalence of the *table d'hôte* tendency is not surprising when it is remembered that, though efficient as a system, it is nevertheless a very lazy, a very convenient, and therefore a very human way of getting a job done.

By this system the kitchen force of an establishment tells a man what, when, where, and how he must eat. He has to think about nothing whatever—nothing, that is, but a bill at the conclusion of the exercise, a tip after that, and perhaps, *probably*, some equatorial discomfort later on.

But *table d'hôte* is distinctly an adult process. It presupposes a sophistication in digestive operation, a tolerance in digestive receptiveness, a cosmopolitanism in digestive grasp, that the organism of a child could not possibly be possessed of.

## Literature à la Carte

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Glutton though a child may be, he nevertheless objects to having his gluttony library-bureaued. The love of selection is a predominant quality of childhood and adolescence. Apportionment that is satisfactory to a young person is a miracle. More, apportionment made for children by adults, that is appropriate and wholesome, is as rare as it is miraculous.

Youth is the *à la carte* period of life ; adulthood, the *table d'hôte* period. But the one is always trying to impose his point of view upon the other, and the adult, being the stronger and the one in authority, usually prevails to the greater degree, oftentimes to his own embarrassment and undoing.

Freedom of choice as well as freedom in choice belongs pre-eminently to youth, and this is so, must be so, even though the very exercise of freedom may bring pain and cause trouble subsequently.

If *table d'hôte*ing you would go,  
Your appetite must be just so ;  
If *à la carte* you masticate,  
Your appetite may fluctuate.

Adults are *just-so* people ; children are *fluctuators*.

The regular, laid-out, cut-and-dried *table d'hôte* perpetuates a monotony of status in the nether physical regions and allows but narrow margins for wholesome contractions and expansions. It holds to a monarchical regime ; it assumes assimilation by royal command.

The free, fluctuating, catch-as-catch-can *à la carte* is as elastic in its possibilities as the digestive organism of youth itself. It is accordingly democratic. It assumes nothing ; indeed, it often entails anarchy, revolution, and " bombastication of the in'ards ! " But then—to be free !

### THE EDUCATIONAL LOCKSTEP

A syllabus is an educational *table d'hôte*, an adult concoction the ingredients for which are assembled, mixed, and served for the mental digestion of the young.

A curriculum is a collection of syllabi ; in other words, a mobilization of educational *table d'hôtes*.



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A school is the battlefield of the contending forces—the place where adult prescription contends with juvenile tactic, where *table d'hôte* preparedness and *à la carte* maneuver fight it out, where strategy in storage and strategy on the spur outdo themselves in combat.

The conceit of adulthood is nowhere more apparent, nowhere more assertive, than in its formulation of studies for the young. It *lays out* what it thinks pupils ought to study, and then tries to force the issue. It disregards to an astonishing degree the things youth wants. It strangely enough forgets its own *à la carte* period in its *table d'hôte* maturity. And thus it renders the educational fare administered both unpalatable and indigestible.

Color, motion, animals, plants, objects, pictures, contests, contrasts, freedom, *yeas*—it is these that youth would order from an *à la carte* menu in education.

Compliance, exactness, abstraction, sameness, inflexibility, nicety, books, words, don'ts, *nays*—it is these that adults serve up on their *table d'hôte* menu in education.

Algebra, history, grammar, and, worst of all, cut-and-dried, *table d'hôte* reading—these canned products, these indigestibles, these ptomaines for the adolescent passionists and *à la cartists*! Give them liberty or give them these!

There is consequently a wholesale foundering and a complete set of hospital schools—schools for defectives, for atypicals, for waywards, for arrested developments, and so on. Next in order of establishment must be schools for the haters of reading.

Reading is a mental and emotional job. Reading *à la carte* is an open job. Reading *table d'hôte* is a blind-alley job.

It is with the reading laid out for the young that the syllabists, the educational *table d'hôte*rs, do the greatest harm.

Not liking an edible is the best reason in the world for not eating it.

Not liking a book is the best reason in the world for not reading it.

But certain books must be read for discipline, say the *table d'hôte*rs, so they prescribe *adult* books and recommend *adult* methods for their treatment in the classroom.



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More than this—they follow out the *table d'hôte* regime to the last measure of its syncopating possibilities. Certain books are read and studied at certain specified times and in certain specified ways. It is easy to find whole statefuls of children analysing the same poem at the same time in the same way—and concluding it with the same dislike ! Not so very long ago, a somewhat distinguished state superintendent said, pointing to a clock in his office : “ Thirty-five thousand children at this present moment are answering this question.”

He pointed to a question on the examination paper in his hand which read as follows : “ Why did Geoffrey Cass desert Molly Ferran ? ”

Thus were thirty-five thousand in the prime of life led to dabble with the crime of life as a result of the educational *table d'hôte* by which they had been victimized.

The theory that extols study primarily as discipline is extremely pluperfect ; it is held only by the most pronounced *table d'hôte* thinkers. To study something just because it will do you good is to take castor oil intellectually or psychologically, or both. Put into practice in the study of literature, such a theory acts as a chronic emetic. Pupils in junior and senior high schools need the literature that they like, need literature *à la carte* if they are to have any permanent benefit from it or liking for it.

### LIFE, LIBERTY, AND THE PURSUIT OF HAPPINESS IN LITERATURE

There are three attitudes among pupils of these grades toward literature and reading. The majority do not like the books they are given to read. Some are keen to read books other than those used in the classroom. A few resign themselves and read thoroughly, if not keenly, the prescribed books. In other words

Some hae meat and canna eat,  
Some would eat that want it ;  
But we hae meat and we can eat,  
And sae the Lord be thankit.

What is meat for one may be poison for another.

Literature *à la carte* will enable all to have the meat they like and are able to digest and enjoy.

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The late Hiram Corson, of Cornell University, interestingly proved years ago that the one best method of inculcating a genuine love for literature, as far as college students and adults are concerned, is the *à la carte* method—the reading aloud of the best prose and poetry to large groups.

The very same method may be used with high school pupils, is being used with them in certain schools, with results that are vastly superior to those under the old *table d'hôte* system. Large bodies of pupils—sometimes as many as two and three hundred—are assembled two or three times a week. Literature of *their age* is read to them, along with the high spots—the youthful spots—in their prescribed books. There is no close analysis, no academic discussion such as the suburban Browning Society indulges when it meets of an evenin' to "do" Browning's *The Ring and the Book*.

The aims are to inculcate a human attitude toward literature, and a natural, wholesome, sincere appreciation of it.

The means simply are the auditory appeal, application of the principle of mob psychology, and discernment in the selection and grouping of readings.

Most of the literature that pupils are required to read is too remote from their experience, too far removed from their point of view, too difficult for their mental digestion. The *à la carte* plan makes it possible for them to start on a simple, native fare, and to work up gradually to a more complex, more ambitious menu.

Thus, *Casey at the Bat* may serve with certain grades and types as a beginning for a group of readings that deal with the subject of rivalry or contest, a subject always near to the heart of youth. This may be followed with Fred Emerson Brooks' *Old Ace*; this, in turn, with *How They Brought the Good News from Ghent to Aix*, and *The Chariot Race* from *Ben Hur*; and the series may be fitly concluded with *Pheidippides*.

This last is not always an easy poem for young people; it is not always, indeed, a likable poem. But placed at the conclusion of such a series it will be found to appeal to those very pupils who could not have been reached by it except through some such associative sequence. They are soon able to see that certain elements in the make up of *Casey* were



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exemplified centuries ago in his Greek predecessor. On one definite occasion, after reading *Pheidippides* in this connection, they stormed the librarian for more "Marathon poems."

### A FEW READING CYCLES

From some such starting-point it is an easy matter to get pupils to initiate their own reading groups, their "squads" of stories and poems. They are able to construct an *à la carte* menu in literature that is far better for their emotional enjoyment and intellectual nourishment, than much of the literary pabulum served up by their adult benefactors and well-wishers.

In one large *en masse* group of pupils it was found that seventeen different nationalities were represented. It was suggested that poems or short stories fairly representative of these different nationalities be procured and read. The result was most gratifying and inspiring. *Mother Goose* was present in many dialects and languages. Fairies, harpies, elves, trolls, kelpies, brownies, nixies, pixies, hobgoblins, urchins, and a host of other "invisibles" from various lands were likewise on hand. It was a promiscuous assembly of literary stars that entertained the group for two or three meetings, and the results were pleasing and instructive beyond all anticipation. Sometimes the lyrics from a Gilbert and Sullivan operetta were the source of an entertaining and instructive reading program; sometimes excellent groupings were made from the table of contents of Burton E. Stevenson's *The Home Book of Verse*.

A few of the other groups that have been drawn upon with excellent results are here set down. The selections are purely arbitrary, the guiding principles in choice being variety and unity of interest. Many excellent additional titles for each general heading are, of course, to be found. A few of the groups may be covered in a single recitation period, but most of them will require two or more periods. In all groups of stories the teacher, or committees of pupils in a class, will find it necessary to select special readings from the majority of titles given. Most of the titles indicate stories of considerable length that could not possibly be read in full under the *à la carte* plan.



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### A LITTLE GROUP OF BABY POEMS

BABY BELL . . . . .	<i>Thomas Bailey Aldrich</i>
MOTHER-SONG . . . . .	<i>Alfred Austin</i>
BABYHOOD . . . . .	<i>Josiah G. Holland</i>
CHOOSING A NAME . . . . .	<i>Mary Lamb</i>
SONGS FOR FRAGOLETTA . . . . .	<i>Richard le Gallienne</i>
A RHYME OF ONE . . . . .	<i>Frederick Locker-Lampson</i>
BABY . . . . .	<i>George Macdonald</i>
THE WAY THE BABY SLEPT . . . . .	<i>James Whitcomb Riley</i>
THE WAY THE BABY WOKE . . . . .	<i>James Whitcomb Riley</i>
ETUDE REALISTE . . . . .	<i>Algernon Swinburne</i>

### A LITTLE GROUP OF SEA POEMS

A PASSER-BY . . . . .	<i>Robert Bridges</i>
WHERE LIES THE LAND . . . . .	<i>Arthur Hugh Clough</i>
A WET SHEET AND A FLOWING SEA . . . . .	<i>Allan Cunningham</i>
ON THE SEA . . . . .	<i>John Keats</i>
THE THREE FISHERS . . . . .	<i>Charles Kingsley</i>
THE SANDS OF DEE . . . . .	<i>Charles Kingsley</i>
THE WRECK OF THE HESPERUS . . . . .	<i>Henry Wadsworth Longfellow</i>
THE LAST BUCCANEER . . . . .	<i>Thomas Babington Macaulay</i>
SEA FEVER . . . . .	<i>John Masfield</i>
COLUMBUS . . . . .	<i>Joaquin Miller</i>
THE SEA . . . . .	<i>Bryan Waller Procter</i>
CHRISTMAS AT SEA . . . . .	<i>Robert Louis Stevenson</i>
SONG FOR ALL SEAS, ALL SHIPS . . . . .	<i>Walt Whitman</i>

### A LITTLE GROUP OF ECHO POEMS

THROUGH THE METIDJA TO ABD-EL-KADR . . . . .	<i>Robert Browning</i>
MISS KILMANSEGG (the conclusion Gold) . . . . .	<i>Thomas Hood</i>
SONG OF THE CHATTAHOOCHEE . . . . .	<i>Sidney Lanier</i>
THE BARREL ORGAN . . . . .	<i>Alfred Noyes</i>
THE BELLS . . . . .	<i>Edgar Allan Poe</i>
THE RAVEN . . . . .	<i>Edgar Allan Poe</i>
KNEE DEEP IN JUNE . . . . .	<i>James Whitcomb Riley</i>
AS YOU LIKE IT (Jacques' <i>All the World's a Stage</i> speech) . . . . .	<i>William Shakspeare</i>
THE CATARACT OF LODORE . . . . .	<i>Robert Southey</i>
THE PASSING OF ARTHUR (passages from) . . . . .	<i>Alfred Tennyson</i>
NONSENSE ANTHOLOGY (selections from) . . . . .	<i>Carolyn Wells</i>

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### A HAPPY HOUR WITH EUGENE FIELD

(Typical of "hours" with many poets and prose writers)

REMORSE  
IN MEMORIAM  
THE BALLAD OF THE PHILLALOO  
IN MEMORIAM OF MARY JANE  
LOVE'S SACRIFICE  
A LEAP YEAR PROPOSAL  
TO EMMA ABBOTT  
THE FALSE ORLANDO  
CASEY'S TABLE D'HÔTE  
A STORY WITH AN AWFUL MORAL

### A LITTLE GROUP OF ANIMAL POEMS

GEIST'S GRAVE . . . . .	<i>Matthew Arnold</i>
TO FLUSH, MY DOG . . . . .	<i>Elizabeth Barrett Browning</i>
TRAY . . . . .	<i>Robert Browning</i>
HOW THEY BROUGHT THE GOOD NEWS FROM GHENT TO AIX . . . . .	<i>Robert Browning</i>
TO A MOUSE . . . . .	<i>Robert Burns</i>
TO A LOUSE . . . . .	<i>Robert Burns</i>
INSCRIPTION ON THE MONUMENT OF A NEWFOUNDLAND DOG . . . . .	<i>George Noel Gordon Byron</i>
THE GRASSHOPPER . . . . .	<i>Abram Cowley</i>
THE CRICKET . . . . .	<i>Abram Cowley</i>
THE HUMBLE BEE . . . . .	<i>Ralph Waldo Emerson</i>
ON A FAVORITE CAT . . . . .	<i>Thomas Gray</i>
THE LEGEND OF THE FIRST CAM-U-EL . . . . .	<i>Arthur Guiterman</i>
THE BLOOD HORSE . . . . .	<i>Bryan Waller Proctor</i>
OVER FLOW . . . . .	<i>John B. Tabb</i>
THE VAGABONDS . . . . .	<i>John Townsend Trowbridge</i>

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THE DOG IN BRITISH POETRY . . . . .	<i>Compiled by R. M. Leonard</i>
THE DOG'S BOOK OF VERSE . . . . .	<i>Compiled by J. E. Clausen</i>

### A LITTLE GROUP OF DRESS STORIES

THE PINK SLIPPER . . . . .	<i>Katherine Kingsley Crosby</i>
MAKING OVER MARY . . . . .	<i>Ethel M. Kelley</i>
BEING LIKE NITA . . . . .	<i>Fannie Kilbourne</i>
REBECCA OF SUNNYBROOK FARM (especially Chapter VIII) . . . . .	<i>Kate Douglas Wiggin</i>

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## A LITTLE GROUP OF CAT STORIES

THE MALTESE CAT . . . . .	<i>Rudyard Kipling</i>
THE WOMAN AND THE CAT . . . . .	<i>Marcel Prevost</i>
THE YELLOW CAT . . . . .	<i>Wilbur Daniel Steele</i>
THE CAT THAT CAME BACK . . . . .	<i>Virginia West</i>
UNDERSTUDIES . . . . .	<i>Mary E. Wilkins-Freeman</i>

## A LITTLE GROUP OF TRAIN STORIES

THE HIDING OF BLACK BILL . . . . .	<i>O. Henry</i>
FRECKLES . . . . .	<i>Lynn Roby Meekins</i>
THE GREAT K. AND A. TRAIN ROBBERY . . . . .	<i>Paul Leicester Ford</i>
ON THE LOCAL EXPRESS . . . . .	<i>Frank W. Tuttle</i>
CALUMET K . . . . .	<i>Henry Kitchell Webster</i>

## A LITTLE GROUP OF DOG STORIES

GOLIATH (from <i>Two Bites at a Cherry</i> )	<i>Thomas Bailey Aldrich</i>
GRAYFRIARS BOBBY . . . . .	<i>Eleanor Atkinson</i>
SIGURD, OUR GOLDEN COLLIE . . . . .	<i>Katherine Lee Bates</i>
RAB AND HIS FRIENDS . . . . .	<i>John Brown</i>
LOVE ME, LOVE MY DOG (from <i>Van Bibber Stories</i> ) . . . . .	<i>Richard Harding Davis</i>
BAR SINISTER (from <i>Van Bibber Stories</i> )	<i>Richard Harding Davis</i>
GULLIVER THE GREAT, AND OTHER DOG STORIES . . . . .	<i>William Alden Dyer</i>
JOCK OF THE BUSHVELD . . . . .	<i>James Palley Fitzpatrick</i>
LUCKY SEVEN AND DUMBELL OF BROOKFIELD . . . . .	<i>John Taintor Foote</i>
MEMORIES . . . . .	<i>John Galsworthy</i>
THE BAD MAN . . . . .	<i>Harry C. Goodwin</i>
WHOSE DOG——? . . . . .	<i>Francis Gregg</i>
SCALLY . . . . .	<i>Ian Hay (Beith)</i>
ANECDOTES OF DOGS . . . . .	<i>Edward Jesse</i>
WHITE MONARCH AND THE GAS HOUSE PUP . . . . .	<i>Ralph G. Kirk</i>
A TRIBUTE TO THE DOG . . . . .	<i>Gustav Kobbé</i>
THE CALL OF THE WIND (especially Chapter III) . . . . .	<i>Jack London</i>
THE STORY OF SCOTCH . . . . .	<i>Enos A. Mills</i>
BUDDY AND WAFFLES . . . . .	<i>John A. Moroso</i>
STICKEEN . . . . .	<i>John Muir</i>
BOB, SON OF BATTLE . . . . .	<i>Alfred Ollivant</i>
A DOG OF FLANDERS . . . . .	<i>"Ouida" (Louise de la Ramee)</i>
BEAUTIFUL JOE . . . . .	<i>Margaret Marshall Saunders</i>
A DOG'S TALE . . . . .	<i>Mark Twain (Samuel Lang- horne Clemens)</i>
MY DOGS IN THE NORTHLAND . . . . .	<i>Egerton Ryerson Young</i>



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### A LITTLE GROUP OF STORIES OF RIVALRY

THE CONTEST IN MARKSMANSHIP (from <i>The Last of the Mohicans</i> ) . . .	<i>James Fenimore Cooper</i>
MR. TRAVERS' FIRST HUNT (from <i>Van Bibber Stories</i> ) . . .	<i>Richard Harding Davis</i>
THE PICKWICK PAPERS ( <i>Mr. Winkle on Skates and Mr. Winkle goes Gunning</i> )	<i>Charles Dickens</i>
THE CONTEST IN ARCHERY (from <i>Ivanhoe</i> ) . . .	<i>Walter Scott</i>
PLUPY (especially Chapter XV) . . .	<i>Henry A. Shute</i>
THE CHARIOT RACE (from <i>Ben Hur</i> ) . .	<i>Lew Wallace</i>

### A LITTLE GROUP OF WAR STORIES

THE LAST LESSON . . .	<i>Alphonse Daudet</i>
LA MÈRE SAUVAGE . . .	<i>Guy de Maupassant</i>
A BREACH OF ETIQUETTE . . .	<i>George Cary Eggleston</i>
N. B. . . .	<i>Joseph Hall</i>
THE FORCED MARCH . . .	<i>Hornell Hart</i>
THE DRUMS OF THE FORE AND AFT . .	<i>Rudyard Kipling</i>
THE TAKING OF THE REDOUBT . . .	<i>Prosper Merimee</i>

### A LITTLE GROUP OF BUSINESS STORIES

THE SELF STARTER . . .	<i>Edna Ferber</i>
MY NEPHEW JOSEPH (newspaper story) . . .	<i>Ludovic Halevy</i>
NO STORY (newspaper story) . . .	<i>O. Henry</i>
THE EGO OF THE METROPOLIS (newspaper story) . . .	<i>Thomas F. Hoyne</i>
BUSINESS AND ETHICS . . .	<i>Redfield Ingalls</i>
BEEF, IRON AND WINE (selections) . .	<i>Jack Lail</i>
THE PASSAGE OF THE RED SEA . . .	<i>Henry Murger</i>
MASTER OF HIS ART . . .	<i>Frank M. O'Brien</i>
THE PIT (especially Chapter III) . . .	<i>Frank Norris</i>

### A LITTLE GROUP OF CHRISTMAS STORIES

A CHRISTMAS PHANTASY . . .	<i>Thomas Bailey Aldrich</i>
THE QUEEREST CHRISTMAS* . . .	<i>Grace Margaret Gallagher</i>
THE GIFTS OF THE MAGI . . .	<i>O. Henry</i>
THE CHAPPARRAL CHRISTMAS GIFT . .	<i>O. Henry</i>
BEEF, IRON, AND WINE (selections) . .	<i>Jack Lail</i>
A CHRISTMAS MYSTERY . . .	<i>William J. Locke</i>
CHRISTMAS UNDER THE SNOW* . . .	<i>Olive Thome Miller</i>
HIS CHRISTMAS MIRACLE (from <i>The Road of the Guerilla</i> ) . . .	<i>Mary N. Murfree</i>

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\* From Dickinson's *Children's Book of Christmas Stories*.

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### A LITTLE GROUP OF SCHOOL STORIES

THE HANKY SCHOOL (from <i>Sentimental Tommy</i> ) . . . . .	James M. Barrie
JANE EYRE (especially Chapter I) . . . . .	Charlotte Bronte
OLIVER TWIST (especially Chapter IX) . . . . .	Charles Dickens
TOM BROWN'S SCHOOL DAYS (especially Chapter VI) . . . . .	Thomas Hughes
STALKEY AND CO. . . . .	Rudyard Kipling
THE GREEN C—— . . . . .	Josephine Meyer
HUGH WYNNE (especially Chapter II) . . . . .	Weir Mitchell
THE CUFF-DOBBIN FIGHT (Chapter V in <i>Vanity Fair</i> ) . . . . .	William Makepeace Thackeray
THE STORY OF PATSY . . . . .	Kate Douglas Wiggin
REBECCA OF SUNNYBROOK FARM (especially Chapter V) . . . . .	Kate Douglas Wiggin

In addition to these, "best chapters" or sections from all the required books are read as above indicated. What adult outside of the *table d'hôte* class reads *Ivanhoe* through nowadays? There are about twelve chapters in the novel that are enjoyable and helpful for *en masse* treatment. The remaining chapters are negligible except for purposes of plot connection.

These salients are served up *à la carte*, as are likewise the best parts of *Silas Marner*, *The Sketch Book*, *The House of the Seven Gables*, *A Tale of Two Cities*, *Sir Roger de Coverley*, and the rest.

### THEORY WED TO PRACTICE

Poe's theory regarding mere length in a piece of literature bears with particular significance upon the reading aloud of a story or a poem or a play. The longer works are all "*à-la-cartable*" for purposes of adolescent consumption and are really the better for such cutting. The pulsating passages only must be read. If less throbbing passages get read too, well and good; if not, also well and good.

The intensive study of a literary classic never begets an intensive appreciation of that classic. It frequently begets an intensive hatred. If called upon to parse Milton's *Paradise Lost*, one may get certain satisfaction out of it by way of calling God a mere noun or by pointing out that such a disagreeable thing as a participle may modify the Devil.

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But there are no other satisfactions in such study, and certainly there are few benefits to be derived from it.

But there is a free and wholesome contagion that follows from the *à-la-carte*, *en masse* plan of presenting the gems of literature. And the results are vastly more permanent and impressive, even though they do sometimes come by the "doggerel route." The laughs are bigger and grander; the "weeps" are deeper and wetter, and all of the emotions between the two are truer and more spontaneous by virtue of the plan and the situation. Incidentally, the procedure is economical, for one good reader may do the work of four or five teachers. (This may be why some of them call it literature *in mess* !)

It is said that literature is a thing of the spirit.

It may be said, then, that examinations are a thing of the flesh.

Who of the flesh shall attempt to examine with success into the things of the spirit !

Verily, the books that pupils love, neither God nor man can fail them in; and the books they do not love, neither God nor man can avail them in.

As well examine a Continental diner closely on the food values and the constituencies, on the calories and the vitamins of his *table d'hôte* menu, as to examine a child on the book he has read. It is safe to leave digestion to itself if the dinner has been wholesome.

Children no longer love bad literature (if there can be such a paradoxical thing). They no longer wallow in the slime of the penny dreadfuls. *Nick Carter* is dead and done with. (Still, we are bound to admit we once enjoyed him, and to date have come to no harm because of him.) The better literary fare has been supplied so cheaply and so abundantly, that it is safe to say that a child may read almost anything.

Better than all else is the fact that children do not love the seamy sex stuff that even educators (some educators) serve up to them. A teacher who has done the *en masse* work in literature in a large high school for two years, and who has received hundreds of requests to read certain selections, has never yet been asked to read a "tainted" bit, has never even



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been asked about literature of that sort. On the other hand, he has read to large groups of both girls and boys passages of questionable delicacy from the prescribed books without any unpleasant reactions whatever, and without the slightest tendency toward misinterpretation.

Strange, isn't it, that the reading recommended for the young by *table d'hôte* adults should almost invariably deal with some problem in the psychology of sex?

Strange, too, that in the *à la carte* treatment of literature in high school this problem hardly presents itself at all?

No. The explanation lies in the difference between the two systems of dining.

The *table d'hôte* system is narrow and confined, bigoted and artificial; it makes the market wait upon its form and formula; its variety is limited by tradition; its scope, by season and locality. It seeks out food types and plays them up always in the same dress. It thrives upon the storage houses of the world.

The *à la carte* system, on the other hand, is free and fresh and eclectic, wide-range in its choice, appetizing in its variety; it waits upon markets and seasons and localities the whole world over, and draws from them accordingly. It seeks out individual delicacies and serves them up. It thrives upon the gardens of "far-away."

Now, there may be some exaggeration in all this comparison, kind reader, but it is only the exaggeration of the truth; it is not by any means a manufacture from the whole cloth. And for corrective purposes it is as justifiable an exaggeration as is that of the microscope, the telescope, or the X-ray.

### AN À LA CARTE LESSON

But application of the principle involved will do something certainly to prove its worth and its worth-whileness. Here is a verbatim stenographic report of a recitation conducted on the *à la carte* plan. Instead, however, of taking a group of separate literary units for her demonstration lesson, Miss Mabel F. Brooks, who kindly staged this demonstration for us, took a single type of character as he is portrayed in

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different literary settings. She selected the village pastor. Interesting *à la carte* recitation plans might also be worked out on the fool or the vagabond or the prince or the cobbler or the martyr, or any one of many other character types. Episodes and scenes of a similar kind may likewise be gathered from different sources and presented for topical or for questionnaire development. It is a method that is charged with freedom, and one that at the same time trains delightfully in research and comparative evolution. It binds to no single bill of fare, but shuffles a pack of menus and allows the player to draw.

### AN À LA CARTE RECITATION IN ENGLISH LITERATURE

Time . . . . .	Forty-five minutes
Grade . . . . .	Second year in a mixed senior high school
General Topic . . . . .	<i>The Deserted Village</i>
General Aim . . . . .	To compare the descriptions of a village pastor as given by several authors
Specific Aim . . . . .	To show how an author may draw his characters directly from real life by discovering types and studying other authors who have depicted similar types.
Method of Development . . . . .	Question and answer

### OUTLINE

#### I. *Preparation*—written.

As home-work the pupils have prepared paragraphs on assigned topics, and have copied short passages from assigned authors.

#### II. *Presentation*—reading.

- A. Goldsmith's Village Preacher, from *The Deserted Village*.
- B. Goldsmith's Vicar, from *The Vicar of Wakefield*.
- C. The Rev. Charles Goldsmith, from *The Man in Black*.
- D. Chaucer's *Poor Parson of a Town*.
- E. Longfellow's Father Felician, from *Evangeline*.
- F. Tennyson's Monk Ambrosius, from *The Idylls of the King* (*The Holy Grail*).

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### III. *Comparison*—comment.

- A. The Village Preacher compared with the Vicar.
- B. The type referred to Goldsmith's father.
- C. This composite compared with Chaucer's Poor Parson of a Town.
- D. And with later characterizations—
  - 1. Longfellow's Father Felician.
  - 2. Tennyson's Monk Ambrosius.

### IV. *Generalization*—comment.

- A. Model for Village Preacher—
  - 1. From life directly.
  - 2. From literature ; therefore from life indirectly.
- B. Success of description due to faithfulness to type.

### V. *Application*—assignment.

In similar manner work out comparisons to show how Washington Irving drew from life through Goldsmith in his description of the village schoolmaster and the village inn.

## LESSON

*Question.* Will you tell us the subject of our discussion today ?

*Answer.* We are reading Goldsmith's *The Deserted Village*. Today we are studying the character of the Village Preacher.

*Q.* How are we planning to study this character ?

*A.* We are going to compare Goldsmith's sketch of the Village Preacher with the sketches of clergymen of the same time made by several other writers.

*Q.* Why do we study the sketch in this way ?

*A.* We wish to learn where Goldsmith found his model for the character of the Village Preacher.

*Q.* What broader purpose may we have ?

*A.* It may be interesting to know whether the writers of real literature " make up " their characters, whether the characters are " studies of " persons whom they know, or whether they are borrowed descriptions from other writers.

*Q.* Can the first really be done ?

*A.* Yes. Ariel, Puck, and Peter Pan couldn't be real, but they are made to seem real.

*Q.* When one author borrows too closely from another, of what may he be accused ?

*A.* Stealing !



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- Q. Stealing literary material is called by a special name. Do you know it ?
- A. It is plagiarism, and it is very serious.
- Q. What protection may a writer have ?
- A. He may have his book or his article copyrighted. Then a person who steals his ideas may be punished.
- Q. But didn't you ever hear of a reputable author's borrowing from other writers ?
- A. Yes. We are always being told where Shakspeare got his plots. But why wasn't he accused of stealing ?
- Q. He was. His contemporaries called him " an upstart crow, beautiful with our feathers." He did not plagiarize. He adapted old stories to drama. Do authors acknowledge debt to others ?
- A. Yes. Writers cannot keep on writing new things forever. What one writes another may read and remember, and perhaps use to some extent when he writes about the same thing. But he must acknowledge.
- Q. Then we shall grant that there may be an allowable similarity between two authors. It is rather interesting sometimes to trace such similarity even through the works of several writers. For instance, we are considering Goldsmith's *Village Preacher*. Where does he present the type ?
- A. We find it in both *The Deserted Village* and in *The Vicar of Wakefield*.
- Q. You may read to us the lines from *The Deserted Village*.
- A. " Near yonder copse, where once the garden smiled,  
And still where many a garden flower grows wild ;  
There, where a few torn shrubs the place disclose,  
The village preacher's modest mansion rose.  
A man he was to all the country dear,  
And passing rich with forty pounds a year ;  
Remote from towns he ran his godly race.  
Nor e'er had changed, nor wished to change his place ;  
Unpracticed he to fawn, or seek for power,  
By doctrines fashioned to the varying hour ;  
Far other aims his heart had learned to prize,  
More skilled to raise the wretched than to rise.  
His house was known to all the vagrant train,  
He chid their wanderings, but relieved their pain ;  
The long remembered beggar was his guest,  
Whose beard descending swept his aged breast ;  
The ruined spendthrift, now no longer proud,  
Claimed kindred there, and had his claims allowed ;  
The broken soldier, kindly bade to stay,

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Sat by his fire, and talked the night away ;  
Wept o'er his wounds, or tales of sorrow done,  
Shouldered his crutch, and showed how fields were won.  
Pleased with his guests, the good man learned to glow,  
And quite forgot their vices in their woe ;  
Careless their merits, or their faults to scan,  
His pity gave ere charity began."

" At church with meek and unaffected grace,  
His looks adorned the venerable place ;  
Truth from his lips prevailed with double sway,  
And fools, who came to scoff, remained to pray.  
The service past, around the pious man,  
With steady zeal, each honest rustic ran ;  
Even children followed with endearing wile,  
And plucked his gown, to share the good man's smile.  
His ready smile a parent's warmth expressed,  
Their welfare pleased him, and their cares distressed ;  
To them his heart, his love, his griefs were given,  
But all his serious thoughts had rest in heaven.  
As some tall cliff that lifts its awful form,  
Swells from the vale, and midway leaves the storm,  
Though round its breast the rolling clouds are spread,  
Eternal sunshine settles on its head."

Q. Please read to us your character sketch of Goldsmith's Vicar.

A. Goldsmith's Vicar was different in a way from his Village Preacher, for he was rich at the beginning of the story and again at the end. His riches, however, did not make him proud or unkind to those who were less fortunate than he. I suppose that Goldsmith thought that this was the way his father would have acted about money, if he had had any. At any rate, the Vicar lost it, as any Goldsmith would have been likely to do.

In poverty the Vicar is very much like the Village Preacher and the Rev. Charles Goldsmith. There isn't much said about his parishioners, but there is a good deal about the prisoners with whom he was associated when he was imprisoned for debt. When they ridiculed and reviled him, he refused to consider them as personally insulting. No matter how badly they treated him, he never lost patience, but kept on trying to make them comfortable and to do them good. He was absolutely forgetful of himself in his efforts to make them better.

Goldsmith evidently had his father in mind when he described the Vicar, just as he did in picturing the Village Preacher.

Q. Thank you. The Preacher was not ambitious. Was the Vicar ?

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A. The story does not tell of any attempt of the Vicar to get a larger parish, even in the days of his prosperity. When he had to go to a smaller place, he was sensible about it.

Q. This seems to be the composite portrait of the ideal country pastor, according to Goldsmith. Or rather, it is Goldsmith's idea, done in prose and in poetry, his father and his brother made into one. It is an unusual compliment to members of a family to have one of their number consider them as models. Just to let us see how true Goldsmith's picture was, please read Irving's description.

A. This is from the *Life of Goldsmith*, page two of our edition—

“ His father, the Rev. Charles Goldsmith, with hereditary improvidence, married when very young and very poor, and starved along for several years on a small country curacy and the assistance of his wife's friends. His sole income, eked out by the produce of some fields which he farmed, and of some occasional duties performed for his wife's uncle, the rector of an adjoining parish, did not exceed forty pounds.

‘ And passing rich with forty pounds a year.’ ”

Q. And will you read a little further ?

A. “ His father's establishment, a mixture of farm and parsonage, furnished hints, it is said, for the rural economy of the Vicar of Wakefield ; and his father himself, with his learned simplicity, his guileless wisdom, his amiable piety, and utter ignorance of the world, has been exquisitely portrayed in the worthy Doctor Primrose.”

Q. To make the intended likeness all the clearer, you may read from Goldsmith's *Citizen of the World* the description of his father given by *The Man In Black*.

A. This is quoted by Irving, page three of our book—

“ My father, the younger son of a good family, was possessed of a small living in the church. His education was above his fortune, and his generosity greater than his education. Poor as he was, he had flatterers poorer than himself. For every dinner he gave them, they returned him an equivalent of praise ; and this was all he wanted.”

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“ As his fortune was but small, he lived up to the very extent of it ; he had no intention of leaving his children money, for that was dross ; he resolved that they should have learning, for learning, he used to observe, was better than silver and gold. For this purpose he undertook to instruct us himself, and took as much care to form our morals as to improve our understanding. We were told that universal benevolence was what first cemented society ; we were taught to consider all the wants of mankind



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as our own ; to regard the *human face divine* with affection and esteem ; he wound us up to be mere machines of pity, and rendered us incapable of withstanding the slightest impulse made either by real or fictitious distress. In a word, we were perfectly instructed in the art of giving away thousands before we were taught the necessary qualifications of getting a farthing."

Q. How does this description tally with the Village Preacher type ?

A. It is a close likeness.

Q. Yes, he has drawn a faithful likeness of his father. And yet, had any other writer ever drawn a similar portrait ?

A. You read to us the description of one of Chaucer's Canterbury Pilgrims, the Poor Parson of a Town.

Q. Give us in your own words the picture of the Poor Parson.

A. The poor Parson of a Town was learned, devout, and very patient in adversity. He gave of his own scanty living to his parishioners who were poorer than he, for he could get along with very little. His parish was widely scattered, but he never let the storm keep him from visiting his people if they were sick or in trouble of any kind. This noble example he gave, that first he worked for them and afterwards he taught them. His ambition did not move him to leave his people to take care of themselves while he went up to London to look for a higher position. He was a true shepherd and no hireling. Although he was holy, he was kind to sinful man. To draw folk to heaven by good example was his busy-ness. The last two lines of Chaucer's description are the most expressive—

" But Christ's lore and his apostles twelve

He taught, but first he followed it himself."

Q. Thank you. Now will you point out the similarity between this parson and Goldsmith's ?

A. Chaucer's description is more of a character study. He deliberately contrasts the Poor Parson with the insincere clergymen whom he calls hirelings. (Milton, in *Lycidas*, deals with the latter.) Goldsmith just goes along and tells his story. But almost point for point, the two descriptions are the same. Of course, Chaucer's words are funny. We should not have understood them if you had not helped us, but, really, I think what he says sounds a good deal more like the speech of today than Goldsmith's. And, really, Miss Brooks, our priest is just like that. My father says——"

Q. (Interrupting.)

Yes, no doubt. Let's be thankful there are such men even now.

But let us see whether any writers since the eighteenth century have pictured any such. What have you prepared for us ?

A. You asked me to look up the description that Longfellow gives in

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*Evangeline* of Father Felician, the village priest. There are only a few lines—

“ Solemnly down the street came the parish  
priest, and the children  
Paused in their play to kiss the hand he  
extended to bless them.  
Reverend walked he among them ; and up  
rose matrons and maidens,  
Hailing his slow approach with words of  
affectionate welcome.”

Throughout the poem there are several places where he appears. There is not much description. We learn about him chiefly from what he does for the unfortunate exiles, and from the effect of his presence upon others. In this respect, he is pictured as Helen of Troy is in the *Iliad*.

Q. What do you think of this as a portrait ?

A. There is not much of it, but the picture is very clear. It is almost as if some one had taken a snapshot of the priest as he was walking down the street of Grand Pré.

Q. What comparison shall we make ?

A. It is the same picture that we see in *The Deserted Village*. In fact, the words are very similar.

Q. Any contrasts ?

A. The people in Grand Pré seemed to have a little more reverence for their pastor than the inhabitants of Auburn had for theirs.

Q. Why ?

A. In the first place, no one ever stood in awe of a Goldsmith, and Oliver's father was his model. Then perhaps it was because the people of Grand Pré were Catholics, and Catholics have a little more reverence for their clergy than some Protestants have for theirs. Why, Miss Brooks, there is a minister lives on our block, and he goes out in the evening and plays ball with——”

Q. (Interrupting.) Quite so. Now there is another quiet country priest whom we hear very little about. I have asked one of you to tell us about him.

A. This is from *The Idylls of the King*. In the *Idyll* called *The Holy Grail*, Tennyson describes the Monk Ambrosius. Sir Percival, on his quest for the Grail, rests for a time at the abbey where Ambrosius lives. The monk wishes to hear about the glories of the court of Arthur and tells, in contrast, of his own simple and humdrum life. He says—

“ I read but on my breviary with ease,  
Till my head swims, and then go forth and pass

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Down to the little thorpe that lies so close  
And almost plaster'd like a martin's nest  
To these old walls—and mingle with our folk ;  
And knowing every honest face of theirs  
As well as every shepherd knows his sheep,  
And every homely secret in their hearts,  
Delight myself with gossip and old wives,  
And ills and aches, and teething, lyings-in,  
And mirthful sayings, children of the place,  
That have no meaning half a league away ;  
Or lulling random squabbles when they rise,  
Chafferings and chatterings at the market-cross ;  
Rejoice, small man, in this small world of mine,  
Yea, even in their hens and in their eggs."

- Q. Thank you. It takes some time to prepare these extra topics, and we are all grateful to the pupils who did it.—Sometimes I like to apply a mathematical term in comparing a number of persons who have a strong common quality. What should you say was the greatest common divisor of all these small town clergymen ?
- A. I should think the greatest common divisor could be considered their loving devotion.
- Q. Good. Now let us make more detailed comparisons and contrasts.
- A. This monk is like the Village Preacher rather than the priest of Grand Pré. Of course the man himself is giving the description, but if he did all these things for the village people, they must have loved him.
- Q. Did they stand in awe of Ambrosius ?
- A. I think not. They wouldn't have gossiped with him so much if they had been in awe of him. Perhaps he did not have the sole responsibility for them as Father Felician had for the Arcadian people.
- Q. Now will you review for us the portraits that we are studying ? Give them in order, please.
- A. Written before Goldsmith's time is the picture of the Poor Parson of a Town, from Chaucer's *Prologue*. Then we have Goldsmith's Village Preacher, from *The Deserted Village*, the Vicar from *The Vicar of Wakefield*, the father of *The Man in Black*, from *The Citizen of the World*. Then we have studied two that were written after Goldsmith's time, Tennyson's Monk Ambrosius, from *The Idylls of the King*, and Longfellow's Father Felician, from *Evangeline*.
- Q. State again the objects of our study of these characters.
- A. We are trying to find where writers get their inspiration.
- Q. What conclusion shall we draw concerning Goldsmith's original for his country clergyman type ?



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- A. He drew a faithful picture of his own father. He needed no other model. And yet his description is very much like Chaucer's of the fifteenth century. And Longfellow's and Tennyson's are just the same. Doesn't anyone ever write anything new?
- Q. Well? How do *you* account for the recurrence in literature of this very distinct picture?
- A. Goldsmith may have read Chaucer, and the other two may have read Goldsmith as well as Chaucer.
- Q. Still, why does the picture remain so distinct? Two or three of you have started to tell me something personal. Do you care to give it to us now?
- A. Margaret said her priest was like this character, and Marion started to tell about a minister on her block. And, really, Miss Brooks, my brother knows a rabbi in a settlement down on Rivington Street, and my brother says he is just like this village preacher, too. Maybe people write about such a person because there is always some one like that.
- A2. Huh! Must be pretty rare, or they wouldn't think he was interesting enough to write about when he does crop out!
- Q. Then let's be thankful that the type *does* "crop out" constantly, and that the recurrence bids fair to be permanent. Will you sum up the result of our discussion?
- A. Goldsmith wrote about a very kindhearted clergyman, who was poor and much beloved by his people, and who taught his people to be good by first being good himself. Goldsmith had in mind his own father and used him as a model. About three hundred years before his time Chaucer had written almost the same description of a Poor Parson of a Town. Goldsmith may have seen that, but just because his picture is so much like Chaucer's is no reason for our thinking that he copied; for Chaucer's Poor Parson is like the Rev. Charles Goldsmith, as much so as if the author had known him and had had him in mind when he wrote. Then in the nineteenth century we find similar pictures in *Evangeline* and *The Idylls of the King*. We may draw this conclusion as to an author's choice of models: Sometimes he writes about people whom he really knows; at other times he may be influenced a good deal by descriptions written by others who had written about real persons.
- Q. Which way would be easier?
- A. If you are going to make it sound real, it would be better to have some definite person in mind. But if the same type keeps reappearing, it must be hard to be original. Of all those that we have read, I like Chaucer's best.

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- Q. Yes, Emerson says that the ancients have stolen all our best thoughts!—Then, if a friend of yours wished to write a description of “a good shepherd and no hireling,” you would advise him to——
- A. O, I know! I would tell him to look around until he found that type and then to study him. His model would be a little different from all other similar characters; therefore, he should read what others have written, in order to see what are the original touches that he has to add to the general portrait. Then there would be something new in his description.
- Q. Now I shall like you to work out another type for yourselves. No, since they are not difficult to find and may be found by the same reading, I should like you to take two types. In *The Deserted Village* you will find a description of a village schoolmaster and of a village inn. In two books that you have read recently you will find a number of similar passages.
- A. Oh, I know! That's——
- Q. Yes, but please wait a minute. Work them out carefully and thoroughly. Prepare your material searchingly, so that you can present it convincingly. Bring to class the books from which you wish to quote; or if the passages are short, you may copy them, being sure to tell us always exactly where the quotation may be found. . . . EXCUSED.

### DISCUSSION

DEVELOP other cycles of reading (prose or poetry, or both), similar to those on pages 112 to 116, suitable for junior and senior high school pupils. The following subjects are suggested for certain of the cycles: books, clowning, feuds, flowers, friendship, games, horses, leadership, loyalty, racing. ¶ Take some novel (or more than one) prescribed in junior or senior high school English courses, and devise six or eight full-period readings calculated to be read aloud to a large group of pupils—four or five regular classes *en masse*. The selections made must first of all be interesting enough to hold the large group. They should also represent the high spots in the development of the story as a whole. And each selection should serve as an appetizer for immediate follow-up in pupil reading. ¶ Those who have selected and arranged reading for junior and senior high school courses, have had in mind various aims, such as the following: comprehensiveness as to literary types; development of cultural backgrounds; broad variety of content and characterization; picturization of life as it is in the large; increasing difficulty and complexity of treatment from first year to last; placement of two or more types in each term so that pupils obliged to leave school before the end of the course may have the advantage of some type variety. Discuss these (and other) policies of

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prescription in regard to reading. ¶ Should more stress be placed upon content—social, political, economic, utilitarian, aristocratic, what-not—in the selection of classics for high school consumption, than has hitherto been placed upon it? Would it be more profitable, do you think, to prescribe a group of novels dealing with industry, a group of plays dealing with certain strata of social life, a group of poems of pure fancy? Could you devise such a course for the full six years of high school? ¶ Draw up a junior or senior high school reading course composed entirely of modern titles. What is lost or what is gained, in your opinion, by the exclusion of all non-modern reading?



## CHAPTER VI

### EDITING TO KILL\*

#### MONOPOLIZED PEDANTRY

WHETHER the editorial matter of the average high school classic is a precipitate of the text, or the text is a sublimate of the editorial matter, we shall not attempt to say. But we may venture to assert, without too great risk of contradiction, that a lot of learning is a dangerous thing, especially as it is evinced in the editing of many texts—of which, verily, there is no end. We have twenty edited texts of *Julius Cæsar* alone on our bookshelf. Little volumes, these, in monopolized pedantry. And the end is not yet, either of the monopoly or of the pedantry! Surely it is good to be an author; but it is very good to be an editor, for the editor must know all that the author knows in addition to what he knows himself! And if an author had ever known that he knew as much as his editor often says he knew, he would have been a very much prouder author than he was. The worst that we can wish an author whom we dislike is, that in some future incarnation he shall have to study himself edited. And the worst that can happen to an editor of a classic is, that he be obliged to decipher his own notes, read a play or a poem or a novel according to his own advice, and answer his own questions about it. He is, in short, just what he deserves to be, not a *littérateur*, but a *literachewer*.

Classics for high school use need to be rescued from pedantry. Nothing is more thoroughly competent to cripple mental activity and stifle mental alertness than the average, edited, high school English classic. Whatever may be said in favor of its format, its content is invariably diffuse and verbose; hackneyed and “bromidic”; tedious and forbidding, and for the most part unnecessary. The proportion of text to editorial matter is about as one to two or three. Here

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\* *The School Review*, Vol. XXIII, No. 4, p. 225.

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are some sample figures of the proportions in popular editions—

	<i>Actual Text</i>	<i>Total Pages</i>
MILTON'S MINOR POEMS . . . . .	56	137
MACBETH . . . . .	58	188
AS YOU LIKE IT . . . . .	93	190
HAMLET . . . . .	141	289
TWELFTH NIGHT . . . . .	85	171

Either or both of just two conclusions may be drawn from these figures: The proportion of editorial matter is far too great, or the text is far too difficult for high school pupils if it needs so much explanation. Let us read simpler texts or, better, the same ones with less editing. At any rate, let us read something—even magazine and newspaper reprints—that will not necessitate our wading through—

1. The author's life.
2. Introductory comment.
3. Critical comment.
4. Parallel bibliography and biography.
5. Explanation of versification.  
(Text.)
6. Explanatory notes.
7. Topics for composition.
8. Review questions.
9. Glossary.

The Shakspearean text that does not carry along with it all of these nine pieces of editorial baggage today is meagerly edited! Many texts contain more. Not only is this editorial material entirely too bulky, but it is usually far too scholarly for high school pupils. There are, as a rule, too many research notes. The information given is far too detailed or too unintelligibly stated or too self-evident to need mention at all. The result is that most of our texts in their very content are discouraging to pupils. There is a little of Shakspeare to be enjoyed and a mass of somebody else to be worried through. In order to pack so much material in so small a compass of space, rather fine print must be used. This makes the text forbidding at the very outset. The best pedagogy says that we are not to study an author's life before we have read his work or works. This may or may not be sound advice;

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the conscientious editor usually starts with biography. The pupil opens the book to the life of Shakspeare when the understanding was that *The Merchant of Venice* was to be read. Libraries are everywhere, in school and out. Which is better, to have a pupil look up the life of Shakspeare (if it is necessary to understand it for the appreciation of the play), or to guide him to finding it for himself in the school or town library?

Then, too, isn't this "much-editing" a reflection, rather, upon teachers? Requirements of scholarship in those who would become teachers are higher than they were; teachers are now trained better than ever. Those who qualify for high school positions in English teaching are intellectually equipped to teach the high school classics, or know how and where to equip themselves for the task on short notice. It is comfortable, of course, to sit in an easy chair and have all the information you need right at hand. But there is no easy, as there is no royal road to learning. The edited classic too often stultifies, confuses, contradicts, with its attempted enrichment. It loads a lyric with a heaviness not its own; it puts a weight upon that which was intended to be as light and as free as air.

This is by no means to contend that all editing is of the heavy and burdensome character indicated. Some is done in and with the spirit as well as according to the letter. But vastly more of it should be so done. In the main, the average teacher will be blinded by exposition if she attempts to teach the regularly edited text strictly in accordance with the editorial directions. Indeed, the experienced, properly educated teacher of English can get on sufficiently well without any editorial comment whatever, though like the inexperienced teacher she will always welcome stimulating aids and challenging angles of interpretation. But these things are unfortunately the exception in such texts rather than the rule.

### "NOTE THE NOTES"

If we were to stop an orchestra leader from time to time during the playing of an overture in order to examine minutely



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into this note and that, we should be accused of spoiling the total effect, the *tout ensemble*. An overture is more than a mere collection of notes. So, too, is a poem or a play much more than a mere assemblage of words, phrases, and clauses. But our editor (too often a college professor) would have us believe otherwise. He, with his tweedle-dee and tweedle-dum, would have us stop all along the line to examine into this phrase and that word, into this archaism and that coinage. He will, of course, disclaim any such intention. But he has unconsciously made the pupil and the teacher victims of "study nervousness." So much explanatory material written about and through the poem or the play they are reading, first diverts their attention, then overwhelms them with an appalling sense of "what they ought to do," and lastly puts them into a condition of "scatter-brainedness" that totally unfits them for the proper kind of reading of any good and great literature.

We have reached these convictions only after a thorough examination of more than fifty different texts and after several years of teaching experience. The following quotations are given in further evidence of the foregoing criticisms. They are taken at random from a wide variety of texts; they are by no means the most exaggerated specimens of their kind to be found; and the number of them in each text examined is legion—

1. Some introductory comment that is either superfluous or else written far above the heads of high school pupils—

"Yet this enigmatic speech, with its undersenses and its ironies, is after all appropriate to the half-lights, the elemental problems of the theme which it sets forth."

"Gamelyn dates from the time of Chaucer, and may be read with tolerable ease by those who have mastered the language of *The Canterbury Tales*."

"Wordsworth's *The Education of Nature* is full of musical *rallentandos*."

"*Pericles* was added in the Third Folio in 1664."

"The second volume of the *Variorum Hamlet* contains a mass of invaluable material, including the full text of the First Quarto."

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2. Some explanations of versification that are either too detailed or utterly worthless for other evident reasons—

“ *Sergeant* must be scanned as equivalent to a trisyllable.”

“ The number of feminine endings, the proportion of overflow to end-stopped lines, sufficiently shows this (that *Macbeth* belongs to Shakspeare’s later work).”

“ After the tenth syllable, one or two unaccented syllables are sometimes added.”

“ A phrasal-rhythmic effect that is pleasing is produced.”

“ Do not give the line six feet.”

“ Each of these unstressed or faintly stressed syllables either follows or precedes a foot (of two syllables) in which the stress is very strong.”

“ The metric accentuation which has just been illustrated is only lightly superimposed upon, and does not submerge, the sense accentuation—that which, just as in prose, arises from the ordinary pronunciation and significance of the individual words.”

3. Some explanatory notes and definitions that themselves need explaining and defining—

“ *Portentous* : From Latin *pro*, forth, and *tendere*, to stretch.”

“ *Prodigious* : Grown portentous.”

“ *Carrions* : Carcasses, a contemptuous epithet.”

“ *Sterile curse* : Curse of sterility.”

“ *Void your rheum* : Eject your spittle.”

“ *Marry* : This very frequent interjection is the distorted remnant of an oath invoking the Virgin by name.”

“ *The Roynish clown* : ‘ Roynish ’ is a term of extreme disparagement and vilification, used nowhere else in the poet’s works.”

“ With some Elizabethan oddities of thought, yet sincere and graceful.” (Regarding George Herbert’s *The Gifts of God*.)

“ This song, like Ben Jonson’s *Drink to me only with thine eyes*, is a mosaic of precious stones found, polished, and joined together by the hand of genius.” (Regarding Burns’ *O my Luve’s Like a Red, Red Rose*.)

“ *Grounds of expediency* : Compare 19–111.”

“ *Dareful* : Here only in Shakspeare.”

“ *Cap and bells* : The insignia of a fool.”

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4. Some inserted stage directions that are both inane and superfluous (not always the work of the modern editor, it is admitted)—

(*Enter Celia with a writing*)

*Rosalind* : Peace !

Here comes my sister, reading : stand aside.

(*Clock strikes*)

*Olivia* : The clock upbraids me with the waste of time.

(*Flourish and shout*)

*Brutus* : What means this shouting ?

*Macbeth* : Why sinks that cauldron ? (*Hautboys.*)  
And what noise is that ?

*King* : (*To messenger*) Leave us. (*Exit messenger.*)

(*A noise within*)

*Queen* : Alack, what noise is this ?

5. Some miscellaneous editorial absurdities—

One text of *Macbeth* gives twenty-five pages to quotations from Holinshed's *Chronicle*.

Of twelve texts of *Macbeth* that have been closely examined, not one calls attention to the evident mispunctuation in the following passage—

*Macbeth* : If it were done when 'tis done, then 'twere well  
It were done quickly : if the assassination  
Could trammel up the consequence, and catch  
With his surcease success ; etc.

There should be a semicolon or a period after *well* in the first line of this speech, and a comma after *quickly* in the second. This change is necessary for the proper vocal and grammatical rendition of the lines. All actors read it accordingly. And since the reading of a play aloud is essential in classroom teaching, editors should first of all aid in the elucidation of the text for reading purposes. But we cannot find a word of annotation about this in any high school text.\*

In one edition of *As You Like It* there are three pages of such questions as the following—

" In what ways is *Rosalind's* attitude toward *Phebe's* pride recalled by her treatment of *Jaques' melancholy* in Sc. i ; and of *Silvius' submissiveness* in Sc. iii ? "

To *Lady Macbeth's* " We fail ! . . . " three texts each give five pages of discussion.

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\* The Variorum *Macbeth* makes this point clear of course. Is it possible that our editors fail to consult this master text in their editorial labors !



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Now, editors of English classics have no right to interfere with a child's education to this extent. They are "out-professoring" themselves. It is not necessary to comment upon their various types of editorial madness as exhibited in these few illustrations. They speak clearly for themselves. When an editor defines "cap and bells" as "insignia" he simply makes confusion more confused. If the teacher of the classic from which it is taken cannot teach the meaning of "cap and bells" better than that, she is to be pitied. Such explanations do not explain to high school pupils. We doubt whether college students could be much benefited by them. If we must have explanation, we must have it clear, simple, and direct.

### MISDIRECTED STAGE DIRECTIONS

Editors are not to blame so largely for the stage directions that are inserted throughout the text of Shakspearean plays, though they sometimes intrude themselves here. Their notes, which are usually far above the heads of high school pupils, or else completely lost in a diffusiveness of "sesquipedalian verbiage," are paralleled by the vacuity and the inanity of these directions. Would it not be well to permit pupils to discover the stage actions from the context? It is usually indicated there except at the ends of scenes and acts, which scenes and acts were, by the way, themselves often edited in. It stimulates the interest of a pupil to ask him to indicate the action from the text; he feels complimented, and in most cases he will have no difficulty in discerning just the action required. But when the text says "'Give me your hand,'" and the inserted direction says "*(They shake hands)*" or "The clock upbraids me with the waste of time," and the inserted direction naively says: "*(The clock strikes)*," both the teacher and the pupil have suffered insult to their intelligence. There is nothing left for them to do but loll automatically in their morrischairs or selfrockers with which every classroom should be equipped where such soporific texts are used. The greatest fun we ever had in the *classic-room* was in the teaching of the first half of *The Merchant of Venice* from mimeographed sheets on which the text only

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had been copied. There were no stage directions, no divisions into scenes and acts, no names of characters. The pupils were keen to furnish all of these, and they did so easily from the mimeographed text itself.

We want and must have classic texts, but we want more of Mr. Author and less of Mr. Editor, if you please. The editorial embellishments may be omitted entirely from the texts to be used by vocational pupils; also, we think, from those to be used by pupils preparing for college. However, the future student of dead languages may be much benefited by reading that "*sterile* means *cursed with sterility*," that "*roynish* is a term of *disparagement* and *vilification*," that *dareful* is used only once in Shakspeare, that *rallentando* prevails in a certain Wordsworthian poem. We do not see how he can be, but then, "for ways that are vain . . ." education is sometimes peculiar. In junior and senior high school English work we should like to have just what the author wrote and allow the pupil "to take a try" at that. What he does not understand will do no harm. What little he can understand may do a deal of good. Besides, he has a teacher who is equipped to *tell* him much more interestingly about Shakspeare and Wordsworth than a dryasdust college professor has written about them in solidly set matter. High school pupils need to enjoy literature. They must get this enjoyment in, of, and from the text itself, not in, of, for, through, from, and by editorial persiflage. If they hate literature, blame the editor, or many of him; if they love it, give the credit to the author and also probably to the tact and personality of the teacher. When our future business men and professional men and carpenters and brokers and shopkeepers have learned to love literature so well that they never go to work without a masterpiece for occasional reading, let us give them a masterpiece, not a *master pieced*. Let us give them a neat little *Julius Cæsar* with some good illustrations, but with no notes, no introduction, no life, no glossary, no explanations of verse, no exposition of Quarto and Folio editions, no critical comment—in short, with none of the scholarship that not only does not explain Shakspeare but defeats itself in its effort to explain.



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### THOSE DECADENT COMPOSITION TITLES

Not the least of the harm wrought by our average editor exists in the materials he usually furnishes for composition work to be based upon the classic. He is not satisfied with inculcating the educational righteousness of "writing about" the classic by means of his own elaborate composition—the composition that makes of it very often a meatless literary sandwich. He goes further and suggests "special topics" to be "chewed upon." These topics are usually so abstract, and so variable and indefinite in suggestive scope—some entirely too close and detailed, others entirely too broad—that, even if oral and written compositions were desirable all along the classic way, they would afford the poorest possible opportunity for unified, coherent expression. To illustrate, we give a few random specimens taken from various texts—

Cæsar's Epilepsy.

Portia's Shrewdness.

Nerissa's Thoughtfulness.

Lady Macbeth's Remorse.

Olivia's Cleverness.

Milton's Idea of Sadness.

Sir Launfal's Pride.

The Element of Reflection in Wordsworth's Poetry.

The Spirit of the Ancient Mariner.

Lancelot's Grief.

Usually such topics as these are apportioned in equal numbers to sections of the classic—chapters, acts, cantos—and often enough the effort of the editor seems to have been to keep the group numbers equal, no matter what the sacrifice in quality of topics. Now, one of the most valuable results of high school English should be just this: It should give pupils dialectical energy and dictional versatility in the subject-matter of life problems. As adults they will be called upon to read about and discuss topics of daily industrial, professional, and commercial interest. They will rarely, if ever, be called upon to analyse Hamlet's insanity or Lear's isolation. True, they may from time to time have occasion to talk about this classic character or that, casually and spontaneously, but the heaviness and the seriousness of their school day work will probably have prepared them but poorly



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for any valuable individual opinion or for any natural expression of appreciation about great literary men and women. The "appreciations" so assiduously compiled by editors for the complementing of their editorial labors are anything but live and fresh, as a rule. So omnivorously do they surround the subject, oftentimes to the point of repeating repetition, that they leave no possible opening for the formulation of original and independent opinion about character, context, or action. In other words, they leave nothing more to be said even in other words. Witness, on the library shelves, the number of books that have been written *about* each one of our great authors—little journeys into the jungle of pedantic madness. Witness, therefore, the uselessness of having high school pupils follow the trails or attempt to blaze new ones. The very bulk and heaviness of the editorial comment make high school pupils quite justifiably suspicious. "If all this has to be done to 'get it across,'" they say, "there must be something wrong with it!" Over-editing closes rather than opens the subject for them.

### GLORY BE !

There is, however, a consolation to be thankful for—most teachers and pupils ignore the editorial matter entirely and are doing so more and more. Teachers are coming to understand that a classic cannot be *taught*; that it must be treated delicately, and that independent individual touch is quite as necessary for literary appreciation as for literary composition. There are some teachers, to be sure, who even yet prefer to maul a poem or play after their own particular manner, but even this is not so bad, cannot be, as the editor's overmauling. The wife of one of the world's great preachers once said that her husband handled a Bible text as a dog handles a bone—manipulated it until there was no meat left upon it. Her husband was not present at the time or he might have resented the compliment as being dubious or inapplicable in some points. We have seen teachers handle a poem in much the same way. The famous Doctor Driver once said in public address that every word, every syllable, every letter, "Yea, every punctuation mark of the Bible," is inspired. His

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unorthodox brethren made much of this extreme statement and indulged many a fling at him, both publicly and privately. We have seen some teachers, again, who, in their teaching of a classic, seemed to regard even the punctuation as inspired, so close and elaborate was their analysis of details. But the rank and file of teachers of English are reading poems and plays to their classes, or having their pupils do it, and are stopping there and then. They are allowing pupils to do their own editing in notebooks, when editing is necessary. And all of this is as it should be. A pupil who cannot love and appreciate a classic merely by reading it or hearing it read will rarely be made to do so by analysing it.

But the time allotted for the study of a classic in most of our curricula is entirely too long. It has probably been felt that ways must be devised to "use it up"—and they have been! High school pupils, and junior high school pupils in particular, should read many books, rather than a few with the adult thoroughness that the texts indicate should be brought to bear. Extensivity rather than intensity should be the rule for and with them. Our courses of study need to be revised in many respects, but in none more than in the apportionment of literary classics to a certain quarter-year or half-year or year, as the case may be. This sort of alignment of classical literature has become trite and miseducative. It is admittedly unpedagogic. The average classic has been made sufficiently elastic, by elaborate editing, to make it "meat" for a whole term's work. But the repast is indigestible. *Hamlet*, for instance, is served up *en casserole*, with so many entrees that it would take a mental gourmand a year to do justice to it, and his gastronomic efforts would undoubtedly leave him a hopeless dyspeptic ever after, were he to tax his mind and his spirit with such elephantine digestion!

This chapter cannot be more appropriately concluded than by quoting at some length from *Eothen*, that *unedited* masterpiece of Kinglake's—

A learned commentator knows something of the Greeks in the same sense as an oil-and-color man may be said to know something of painting; but take an untamed child and leave him alone for twelve months with any translation of Homer, and he will be nearer by twenty centuries to the spirit of old Greece; *he* does not stop in the ninth year



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of the siege to admire this or that group of words ; *he* has no books in his tent ; but he shares in vital counsels with the " King of men," and knows the inmost souls of the impending gods. How profanely he exults over the powers divine when they are taught to dread the prowess of mortals ! And most of all, how he rejoices when the God of War flies howling from the spear of Diomed, and mounts into heaven for safety ! Then, the beautiful episode of the sixth book ! The way to feel this is not to go casting about and learning from pastors and masters how best to admire it. The impatient child is not grubbing for beauties, but pushing the siege ; the women vex him with their delays and their talking ; the mention of the nurse is personal, and little sympathy has he for the child that is young enough to be frightened at the nodding plume of a helmet : but all the while that he thus chafes at the pausing of the action, the strong vertical light of Homer's poetry is blazing so full upon the people and things of the *Iliad* that soon, to the eyes of the child, they grow familiar as his mother's shawl ; yet of this great gain he is unconscious, and on he goes, vengefully thirsting for the best blood of Troy, and never remitting his fierceness till almost suddenly it is changed for sorrow—the new and generous sorrow that he learns to feel when the noblest of all his foes lies sadly dying at the Scaean gate.

Heroic days are these, but the dark ages of schoolboy life come closing over them. I suppose it's all right in the end, yet at first sight it does seem a sad, intellectual fall from your mother's dressing-room to a buzzing school. You feel so keenly the delights of early knowledge ! You form strange, mystic friendships with the mere names of mountains and seas and continents and mighty rivers ; you learn the ways of the planets, and transcend their narrow limits, and ask for the end of space ; you vex the electric cylinder till it yields you, for your toy to play with, that subtle fire in which our earth was forged ; you know of the nations that have towered high in the world, and the lives of the men who have saved whole empires from oblivion. What more will you ever learn ? Yet the dismal change is ordained, and then, thin meager Latin (the same for everybody), with small shreds and patches of Greek, is thrown like a pauper's pall over all your early lore ; instead of sweet knowledge, vile, monkish, doggerel grammars and graduses, dictionaries and lexicons, and horrible odds and ends of dead languages are given you for your story to a three-inch scrap of *Scriptores Romani*, from Greek poetry, down, down to the cold rations of *Poetae Graeci*, cut up by commentators and served out by schoolmasters !

## DISCUSSION

How much editorial information along the following lines do you consider it desirable to have supplied to high school children who are taking up a classic text for the first time : character, plot, episode, situation, analysis of literary type, mechanical details (lexicon, grammatical constructions, metrical analysis, forms of discourse, parallel historical tables, and the like) ? What can the edited text offer in these



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respects that the classroom study of the text *per se* would be unable to bring out? ¶ "The editorial matter in a classic text serves two particular ends: It saves time for teacher and pupils by the immediacy of annotations, and it enriches the study." Prove or disprove this dictum by direct reference to some edited classic. ¶ In how many ways are pictorial illustrations of value in the edited classic? ¶ How may the editorial matter of a text be made to inculcate habit of study and method of approach in connection with the field of general literature? ¶ Where is it best for the editor of a text to place his notes—on the margin, at the bottom of each page, or in the back of the book with page references? ¶ Do you consider it desirable for an editor to include part-by-part questions in a classic text? Is it desirable for him to include outlines of parts or wholes? Or is all such work, perhaps, one of supererogation? ¶ To what extent do you consider it necessary for high school pupils to study the "life and works" of the author of a classic? If a knowledge of the author's life is desirable, when shall it be studied—at the outset, after the "masterpiece has itself been mastered," or somewhere along the way? ¶ What modifications in editing would you make (if any) as between a modern classic and an older one, as, for instance, a Shakspearean play? ¶ Read again the excerpt from *Eothen* (page 140), and discuss it in its application to the texts used by present-day high school pupils, keeping in mind particularly the complexities of high school organization and requirement today. Can the content of this excerpt be applied to commercial and technical high school pupils, as well as to purely academic ones? ¶ Would it be desirable, do you think, to have texts for college preparatory pupils edited somewhat differently from those to be used by pupils in the various high schools of commerce throughout the country? ¶ As you examine edited classics of different literary types, do you find that editors really aim at making pupils love literature spontaneously and enthusiastically, or do they, rather, aim at making pupils know and respect it? Are these two aims necessarily synonymous?

## CHAPTER VII

### EDITING TO EDUCATE

#### READING—ITS WHYS AND WHEREFORES\*

AFTER all, the teacher's method of presenting a classic to a class constitutes sufficient editing of the classic, provided the teacher is sure of the content and is able to employ a flexible method. Let junior and senior high school pupils do their own editorial work, under the stimulation of good teaching. They will make both stupid mistakes and clever ones, to be sure, but under proper teaching guidance they will draw from the work the knowledge that comes from practical experimental endeavour, and this is of much worth. It is by no means essential that junior high school pupils know everything that is to be learned from the study of a classic. It is by no means essential that senior high school pupils shall drain the classic cup to the very dregs, though they should drink a deeper draught than their younger brothers and sisters. Certain of the joys of reading derive from the fact that no worth while book can be completely mastered the first time it is read and studied. We should have small respect for a book that revealed its message to us too easily all at once. We are obliged, and justly, to leave certain passages and episodes to be returned to again and again. And the true and tried reader finds it a greater joy to return to a book for the purpose of making new conquests upon it than he had in his first reading. Some of our editors would deprive readers of this joy. Our best teachers daily make the fight to hold it in reserve for their young charges.

Despite the fact that there is much disagreement among teachers and parents as to what constitute the essential aims in junior and senior high school reading, we are nevertheless daring to set down briefly what we consider to be those aims. We do so with great trepidation, especially since we have

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\* See Part One in *The Language of Advertising* by the same author (Isaac Pitman & Sons).

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thought of so many. But if we say that pleasure and recreation and edification (we are using the last word in no affectedly moral sense) are paramount aims, and that the order here signifies nothing, we shall certainly leave a less unquiet house than were we to omit any such formulation altogether. And if in addition we accompany these with a dozen points of advice on the subject of reading, then we shall further have escaped, we hope, the dangers of too aggressive a disagreement on the part of some readers—

### AIMS IN READING

#### I

1. Pleasure
2. Appreciation
3. Entertainment
4. Recreation

#### II

1. Utility
2. Facility
3. Knowledge
4. Information

#### III

1. Taste
2. Sympathy
3. Socialization
4. Interpretation

### RULES FOR READING

1. Read what you read ; that is, what is worth reading at all is worth reading thoroughly.
2. Form your own reading judgments and evaluations ; be neither the tool of reviewers nor the victims of best-seller advertisements.
3. Cultivate a nose for good books ; that is, build your very own book shelf ; let its length and breadth and depth be measured by your capacity, and fear not to stand or fall by the books upon it, even though they may be haunted by silver eels and sealed with cobwebs.
4. Give yourself up utterly to the spirit of a good book ; then, when you come to—*presto !* Use it as you will and when you will and where you will ; do not allow it to use you.
5. Do not allow yourself to be the dupe of a cult ; make books and authors follow you, serve you, minister unto you, at the same time giving them what of your life and thought their message honestly inspires.
6. Be a specialist in some one line of reading, preferably in some line that is closely connected with your life work ; make it your aim then to be well read along broad and general lines of education and culture.
7. Read something every day ; read more on some days than others ; read sometimes in a perfect frenzy of application and absorption ; read at other times restfully and desultorily ; but read much and thoroughly, often and widely, steadily and in variety.



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8. In all of your reading never forget that the greatest writers have always been the ones to mold national and racial ideals into characteristics, from the time of Tyrtæus, the crippled pedagogue, whose lyrics won war for Sparta, to the time of Bjørnstjerne Bjørnson and Rupert Brooke and Rudyard Kipling and Gabriell d'Annunzio and Maurice Barres.
9. Cherish a good book, first, for the excellent time it gives you; second, for its depiction of trait and portraiture; third, for its universality of appeal; fourth, and principally, for the worthiness of the policies that it pleads. These are the chief issues upon which to rest your final judgment, though there are in addition many minor and valuable ones.
10. Remember that many more books get printed than deserve to be, and that this is unco good, for it puts the discerning reader on his mettle in matters of choice and estimate. No teacher can inform, no writer can tell, no reader can dictate what shall be selected and what rejected by *you*. Quite as great a stimulus is to be had from the exercise of choice from the field as from the reading of any single product.
11. Aim to relate one book to another and all the books you read to life in general and your own experience in particular, for it is only by thus reading *in relation* that the most genuine joy is to be got out of it and the soul saved from the corroding rust of irresponsibility and diletantism.
12. Get from every book you read, not only such life-giving substance as will prevent your being a beggar within and a pretender without, but also that simpler and more fundamental enrichment of expression without which none can hope to live and be to the utmost. We mean facility of phraseology, accuracy and distinction of diction, logical and constructive presentation of ideas. Every good book spreads a wholesome contagion of these mechanical elements, and readers have but to keep themselves susceptible in order to absorb them.

### A CLASSROOM APPLICATION (1)

Now, given these aims in reading and these rules for reading, how many editorial comments in the average classic text contribute towards a single one of them? Very few indeed. But given these aims and rules (or any other shorter or longer set of either that you may prefer in their stead), are we not safer in asking children to do their own editing along some such lines as these than in requiring them to study

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editorial comment provided from above and beyond? Oh, not at first, of course. First, let them read without any thought of edification or of "being done good," but for the joy of reading only. But when their reading is done and the time comes for clinching it, through discussion and contemplation, let us lead them to base that discussion and contemplation upon some such formula as this, rather than upon *supra* and *infra* cross reference and meticulous display of scholarship. In other words, set them a gage that is personal to them, and not too exacting, and get them to measure their own reading results thereby.

We shall illustrate what we mean by taking a typical form of poetry, a ballad; a typical form of prose, a story-sketch; and five pieces of creative work based upon classics, all treated from the classroom editorial point of view. The selections are purposely brief. It is sound pedagogical practice to "turn a child loose" upon a short poem before we ask him to read *Evangeline* or *The Ancient Mariner*, just as it is to have him read short stories and sketches before he is confronted with the (to him) ponderous *Tom Brown's School Days* or with the (to all of us) more ponderous *Ivanhoe*. The method of presentation and editing used with the briefer classic in each case needs nothing more than enlargement when the larger classic is read. The shorter model classic has also the teaching advantage of constituting a periodful of work, and is capable, therefore, of the impressive, unified, and independent treatment that any model lesson should have.

It may not be amiss to note, by the way, that in handing to candidates for teaching license a collection of poems, essays, or short stories to base their teaching test upon, we find them almost invariably inclined to take a selection far too long for unified presentation within the limits of a period. We make this act of selection a part of the test. The book always contains a short literary specimen that may be perfectly fitted into a regular period. But the candidates are evidently unmindful of the extraordinary advantages of such a choice, especially in the circumstances in which they are placed.

Take, first, this poem by Percy Mackaye, and let us see how

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the teaching methodology and the pupil reaction serve to edit it effectively and sufficiently without any “superhand”—

### “DANISH MARY”

'Twas *Danish Mary* picked them up  
Out of the air and sea—  
A shoddy, trudging lollypup  
A-trapsing slatternly.

The cry rang north, the cry rang south :  
“ The vanished—where are they ? ”  
But *Danish Mary* shut her mouth  
And shuffled on her way.

“ Ho—Hawker—Grieve ”—on flying sound  
Called kingdoms and called kings,  
But *Danish Mary* chewed her cud  
In drowsy maunderings.

Now “ Lost ” cried West, and “ Lost ” cried East  
Till “ Perished ” like a pall  
Turned bonfire light and homing feast  
More dark than funeral.

And toward the hollow sky rose prayer  
And dirge of steeple chime,  
But what should *Danish Mary* care—  
She takes her own sweet time,

And bawls to Lewis Butt : “ It’s me !  
I’ve picked ’em up—your men.”  
“ What ! Grieve and Hawker ? ” “ Sure ! ”  
Goes shambling on again.

But lightning engines flash and fight  
For news that reaps renown ;  
The jackies swarm from bay and bight  
And race to run her down

And win and bear her prize away,  
While *Mary* turns to prowl  
Once more where slips the dumb salt spray  
That slaps her on the jowl.

The teacher reads the poem impressively to a ninth year class. It takes about four or five minutes. He then calls for reactions, as, “ What do you think of that, John ? ” or “ What’s your opinion of this poem, Mary ? ” From the



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ten-minute discussion that follows he aims to lead the pupils to arrive at the one outstanding quality or note of the poem, namely, the contrast between the sullen and indifferent tramp ship *Danish Mary*, and the tragic suspense of a world awaiting news of the two daring flyers who first attempted the North Atlantic flight. If the teacher's reading has not made them feel and understand this, no discussion, and certainly no editorial comment can. This must be achieved first. Then, but only then, the details may be built in. The poem is read through, stanza by stanza, by pupils in turn. The elements of its narrative character are discovered. The immediacy of opening, common to the ballad form, is explained.

The chief characters are sketched, *Danish Mary* taking lead among them. The *occasional* element of the poem is noted, and the teacher may tell, if the children do not recall, about the attempted flight of Hawker and Grieve as it was reported in newspaper and magazine stories. All along the way new and difficult words are to be construed, sometimes from the context, sometimes by the teacher, sometimes through consulting the dictionary; such words, for instance, as *shoddy*, *lollypup*, *slatternly*, *maundering*, *bight*, *jowl*. If time permits, the story may now be summarized by more than one pupil and in more than one way: As *Danish Mary* would tell it; as Hawker would tell it; as a seaman on *Danish Mary* would tell it; as it would be told in a letter home, or in the log; and so forth. And still more *may* be done. We may dwell upon special beauty and aptness of expression. We may link the whole action up with life, and allegorize it (everything can be allegorized, worse luck!) We may develop sympathy in children through the poem, and charge them with the spirit of adventure as well. We may even go into a cataloging of seagoing craft, if we are pedantic, and define exactly what a tramp vessel or freighter is. And, of course, if we are literary puritans, we may rake out a moral lesson.

But enough, with the two readings, stanza by stanza interpretation, and the summarizing. Something must be left undone, or the pupils will not care to return to this poem, or to other poems, and the teacher will have been guilty of a capital pedagogic crime. Has the poem not been sufficiently

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edited by the readings and the discussions and the summaries ? We think it has. Any further treatment would be fulsome, for children. Indeed, it may be quite sufficient with many ninth year classes for the teacher to read the poem well, to get the salient value or quality of it, and to leave it there. This may lead to some child's asking for it again, the wholesomest consummation to be devoutly wished for in the teaching of any type of literature. But why go in for the life of Percy Mackaye ? Why discuss meters and figures ? Rhythms and pictures and comparisons are much better, if detailed discussion of points is thought necessary. It may be desirable to indicate briefly that the ballad form is well suited to the subject-matter of this story, and that the form is used, together with certain remote and archaic phraseology, for the purpose of atmosphere and setting. But certainly nothing more technical than this should be treated in a junior high school class. Why stress dates and names and places and the nationality of Hawker and Grieve, and the latitude and longitude where the event occurred ? These and other matters like them may be left for—senior high school pupils, poor things ! or for college freshmen—poorer things ! !

If the pupils keep a running day-book of class events, the class secretary's account on the day after this recitation may stand perhaps somewhat as follows, by way of juvenile editing—

Mr. — read us a corking poem called *Danish Mary*. This is really the name of a ship, but a ship that was catty enough to be human. Think of it, she stopped grudgingly to pick up a couple of airmen who had dropped into the sea, and then went coldly on her way just as if nothing whatever had happened ! And the world was all the time holding its breath for fear the two aviators had been drowned. *Danish Mary* had no heart ! She was barely willing to do her duty, *nothing more*. She was going straight ahead with these two daring comrades as if they had been nothing short of so much baggage. But as she was probably only a tramp steamer, she knew no better, and we forgive her this time. But mind you, never again ! We learned among other things, "too numerous to mention" that *shoddy* and *lollypup* and *slatternly* and *maundering* are anything but complimentary terms, and that *Danish Mary* deserved them all. One of our classmates thought that *lollypup* was a sweetmeat manipulated from the end of a stick, and another still insists that *maundering* comes from *meander* (let it !).



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Charlie had the cheek to say that *jowl* means joy, and Harry said that *bight* referred to two bites at a cherry. But what care we. The story's the thing, and we all like it because it is dramatic and stirs the emotions. I like it principally, I think, because it draws such a vivid picture of the sullen, selfish, cold-blooded *thing* called a tramp vessel, as a black canvas against which the high lights of human hopes are brought into play. I shall read it again, however, and when I do, I may want to change some of these reasons for liking the story, or add to them more likely.

### A CLASSROOM APPLICATION (2)

Take now this brief story-sketch by the late William Marion Reedy, and examine a little into the class presentation of a modern masterpiece of a different kind—

#### OUR TUNA

Earthquake and eclipse may excite the stranger within the gates of Los Angeles, but neither is anything to the thrill of hooking a tuna, which is the special name for a megalichthys mackerel that haunts the water hereabouts.

If you've caught a tuna of a certain weight, you are as distinguished as if you were a native son. The process of catching a tuna is elaborate. You are shown how to work a reel as big as the private prayer-wheel of the Grand Lama of Tibet. When that reel lets go it makes a noise like the "Nude Descending the Staircase." Once instructed, all's ready. Then it's ho for Catalina Island and the port of Avalon, which island and port and all which them inherit and inhabit are owned by Wrigley, the chewing-gum millionaire.

It's a rough passage, but anybody who can hold a strap in a St. Louis street-car as it rounds a curve without getting screw-spirals in his spine has sufficient sea-legs to make the journey without that going-gone feeling which those who go down to the sea in ships are so proud to endure and prouder to triumph over. You sleep aboard ship at Avalon, and then in the morning you transship to a launch and head out into waters unbearably brilliant and steely blue.

There's seascape till you can't rest, and the burned mountains banking the boiled sea just hurl back with scorn the heat-rays of the metallic sun. It's about time to fish for tuna.

The tuna are kept in a roundhouse somewhere over near Japan, and one of them is released every so often to make the round trip of the Pacific. If you happen to have your hook hanging at a certain place in his circuit when he gets there, you get a bite. And yet there are people who laugh at coincidences as an element in drama. Your boat-man thinks the tuna are running pretty well. "How are the fish today?" you ask, and the expert replies: "They is all right, whar they is."

Your skipper gets out a kite and attaches it to your line, say fifty



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feet back of your hook, which is baited with a flying-fish. You let your reel run out, the kite soars up into the blazing blue, and if the breeze is strong it carries the bait up with it until if the hook is going to catch anything, that something must be a seagull, but you let out more line and the bait comes down and skips along the water, its white belly the whitest thing in the world for the time being. The boatman lets the launch go in a wide circle and the bait flashes and splashes where it touches the water. . . .

Click-r-r-r-r—click-k-k-k ! Hooked ! The line that holds the kite to the fish line is broken by the tug upon it of a flash of black and white and gold, and the kite sails off down the wind. The fisherman is up from his chair, on his feet, his pole braced in a socket on his belt. The reel whirs and is checked. The pole dips and rises, the line runs out and is wound in. The cord cuts the water toward the boat, the fisherman reeling it in, and then it darts out and away, running freely—slack, taut, slack, taut. The man has to be as quick as the fish, if not quicker, even to anticipating the creature's action. He is tense and trembling as he plays the line.

Now the baited thing at the end of the line plunges down into the depths, again he comes darting up to the surface flicking a black tail or showing a fin, then he turns on his side and there is a cloud of mother-of-pearl just below the top, and with another motion that cloud is a gleam of gold. The fish races parallel with the boat, and notes his tormentor with an angry eye. Darting along under the watery veil the sun shows him a big elliptical clump of Roman gold. He shakes the barb and tosses up iridescent spray, then darts down, down, down, and heads in the direction opposite to the way he was going.

The boatman at the levers turns the boat, or slows or speeds it as the fish's maneuvers make necessary, that the line be not tautened to the breaking-point, that the fish shall not go under the boat and saw the line in two. The boat is a merry-go-round. The mountains are racing in a ring. The sun is the center of a pin-wheel. The fish is seen for a second imbedded in a roller and crashes down with it into a creamy foam, out of which he darts at a speed that makes the line smoke in the reel. Then there are lulls of infinitesimal duration, in which fish and fisher and boatman rest, the launch continuing in its circle.

The fisherman looks at his wrist-watch. "He's been on half an hour." Tug, twist, dart, advance, retreat—the fish is still fighting. In flashes and gleams he is visible in his projectile motion—his eye on the boat. He looks to me like a dog running at top speed with ears flattened back on his head, the bluntness of his nose smudged in the racing water, the line cutting the surface into a silvery ripple. . . . The perspiration streams down the fisherman's face, and from the way the line swishes through the water and the pole bends or points from side to side and the man has to change his purchase on the deck, you begin to wonder if the fish hasn't caught the man much as the man has caught the fish. . . . "It looks like a sixty-pounder," he says; then there's another outward rush and a stop in which the line must be drawn in

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with incredible rapidity and the boat has to be headed in a swift jerk all around the compass.

"No, by Jove, he's an eighty-pounder—no, a blue-buttoner or more." After this, with many savage spurts and stops in the meantime, the pull on the line is lessened and the fish seems to be coming with and toward the boat.

The fisherman sits down in his chair, alert, keen, tired. The boatman seizes the long gaff, saying, "He's all in, he's done—slowly—slowly now, be careful, we've got him." The fisherman reels in gradually. There's a snarl on the line where the kite string broke off. Will it run through the eyelet at the end of the pole? It doesn't seem so. The boatman reaches over to untangle the snarl. The fisherman gets up. The tuna has been fighting one hour and eleven minutes. The fish seems to lie still in the water, watching, as he is being wound in. The boatman stoops for the gaff again, and the fisherman raises the pole to an approximation of the perpendicular—crack! the line parts like a fiddle-string and one end whips around the pole. The fish sinks like a stone.

The fisherman looks at the boatman, who looks back one glance, then turns to his levers. Not a word! The fisherman sits down and looks at the sea as if it were not there—as if the tuna had plunged away with the life of him. Wearily, almost somnambulistically he reaches for pouch and pipe and fills the latter from the former and strikes a match. The boatman reaches down to the deck and picks up a flag and puts it away. It is the flag that was to be raised, signifying to all the harbor a tuna had been caught. And the boat drifts along in a silence vaster than the sea or the sun.

The methodology in presenting this little classic to a ninth year class is practically the same as that employed with the poem above, except that the teacher's reading of it will be somewhat modified. He will make plain by voice, by tone and phrasing, that he is now reading prose, just as in the former case he implied by vocal interpretation that he was reading poetry. As in the poem, the salient of the story is first to be discovered. In this story, it is, as children of the ninth year will readily understand from an intelligent reading of it, the "unhappy or reversed ending"—the failure to catch the fish. Here is a fish story that deliberately breaks all records! For the first time in the course of human events a fisherman reports "no catch," and therefore yields the coveted privilege of boasting of the haul or of the size of an individual fish! And everybody expected that he was going to be "regular." The goody-goody, Sunday-school classics have taught us all to expect that "*they* lived happily ever



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after." Here it was only one that lived happily ever after, namely, the tuna. It is a story of fact and fancy and surprise. The fact element must be used to develop information, and what the children do not know and cannot find in the dictionary, the teacher may tell them. The fancy element must be used to develop imagination, and this will offer opportunity for some side-play on the business of "goin' fishin'" so dear to the heart of every boy and girl. The surprise element must be used to develop emotion, and here it is the emotion attendant upon disappointment that has to be construed and rationalized.

As in the poem, the construction of *Our Tuna* has great rewards for study. The important thing here is to show how the story leads the reader to expect one thing, up to almost the end, and then gives him quite the opposite or reverse conclusion.

There is disappointment, as aforesaid, but still fun, since the joke is on the other fellow. There are again a few words to be defined, a little characterization to be analysed, and interesting summaries to be drawn. In one of these, the boatman, used as a foil, should be permitted to speak, for boatmen, remember, are always better fishermen than the fishermen they take out! And the whole experience of the tuna told from his own particular "martyred" point of view would doubtless be both interesting and heart-rending. A little study of the fisherman's facial expression and bodily motions would also be a profitable "aside sketch," if time permitted within a single period.

It is not necessary to go further in order to prove our thesis, which is, namely, that the class and the teacher are able to bring sufficient editing to bear upon a piece of good literature, given average interest and alertness on the part of pupils, and "teachability" on the part of subject-matter. And what is true of these two models is true likewise of longer selections in prose and poetry in editorial methodology, for no matter how stupendous the whole, it is still made up of smaller unified parts. Oh, of course, exception must be made to this generalization, in case the classic under consideration is so archaic and out of date as to be unintelligible without



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elaborate annotation and lexicography. But in the main let these be the guiding posts: Read the classic, and get its scene and its action concretized. Get the background values first and foremost. Get the mechanical values incidentally. Apply the classic to life, if the application comes easily and evidently, but do not force such application at the risk of enjoyment. Let the children play with the content as they will. Do not restrain them by telling them what you want or what you think they should think about a classic. And follow this "liberty method" in the treatment of classics of all types.

### A CLASSROOM APPLICATION (3)

Somewhat more creative than either of the two foregoing examples are those that follow. The first two are the work of two girls in the first half of the third year in senior high school. The third and fourth are the work of two boys in the second half of the third year in senior high school. All four pupils were born in America of parents who emigrated from the Ukraine. The work is based upon the assumption that the people of King Henry Fifth's time supported a publication called *King Henry's Chronicle*. The exercise is, therefore, anachronistic. But it amply justified itself in results of which these four papers are fair examples.

The fifth paper produced below is the work of a senior high school boy of Czecho-Slovakian parentage in the latter half of the third year. The assignment was, very briefly, to reduce *The House of the Seven Gables* to a continuity of about three reels, starring Phoebe Pyncheon. Teacher and pupils were alike unfamiliar with the special technique employed in the construction of scenarios, and this did not matter for the purposes of the exercise. As long as the work reflected the general form of movies, and was kept true to the story in its chief points, it was considered that the requirements had been met. Again, the assignment may be criticized on the ground that it was anachronistic. And it is sometimes contended that young people should not be asked to convert one type of literature into another form. But as in the above cases, the results justified the means. Processes are paramount.

## I

### EDITORIAL FROM *King Henry's Chronicle*

Much has of late been said about the Dauphin's attitude toward His Majesty King Henry. But now, it appears, the Dauphin cowers when the former merry Prince Hal speaks in a medium more eloquent than mere words, or, shall we say, *tennis balls*!

King Henry's character has at last revealed itself to the public, and we no longer think of him as a sportsman, whose hobby is tennis, but as a man with a strong and dominant will, ready to fight for his rights as the true and rightful King of France. He will show the Dauphin yet what stuff he is made of!

It may even be that the once Merry Prince will come off with double honors across the turbulent channel. Rumors are rife regarding the suit he has been paying to the fair Princess Katherine. There have been linguistic difficulties, doubtless, to harass this courtship. But all's well that ends well—in love as in war. Let the facetious Dauphin mind his p's and q's or His Majesty will return to us with two conquests to his credit—indeed, a sort of double love-set!

## II

### To the Editor of *King Henry's Chronicle*

I just wish to voice what are obviously the views of the people of England in regard to his Majesty's ultimatum to the Dauphin.

From what I have both seen and heard, I should say that every loyal English subject strongly resents the Dauphin's insult to our noble King in the form of the tennis balls as a present. They resent still more the message that accompanied it. In fact, the people are roused to action, and, believing war to be inevitable, if the Dauphin *dares* to fight, are actually making preparations to enter the King's service.

His Majesty, it now appears, has a double cause for engaging France in war: first, to gain his lawful rights to the crown of France; and, second, to even the score with the Dauphin. And nobody doubts that he can and will certainly gain his ends, though there be some, and those among his most loyal supporters, who will always contend that the Royal claims are not so firmly based in logic as they should be. However, *Vive le Roi*!

SCION OF A NOBLE HOUSE.

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### III

News item from  
*King Henry's Chronicle*

#### PISTOL PETE KNOCKS OUT SILENT NYM IN SECOND ROUND

*London, April 4, 1400.*—Pistol Pete, the English heavyweight champion, has still to be defeated. Yesterday, Silent Nym, aspiring young fighter, was knocked out in the second round in a fight with the famous Pistol.

It was an excited and breathless crowd that faced the ring. At the beginning of the first round, both Pete and Nym seemed equally fit. Nym, whose pugilistic abilities have great promise, began by attempting a quick shot at Pete. When Pistol saw Nym reaching in the direction of his eye, he felt quite angry and things happened. But Nym managed to get up on the count of eight. The gong saved him for the round. The fickle public baa-ed and hissed their champion at the beginning of the second round. Pete shot across the ring and landed an uppercut on Nym's jaw. This was the end of the fight. Silent Nym will retire for six months in order to recuperate.

The champion yesterday expressed his views on the war, and said: "I 'ope 'arry' will let me be the first to take an 'url at the French. We tremble for hour enemies!"

### IV

*King Henry's Chronicle*  
SPORTS SECTION

His Majesty, with Court Guests of Honor,  
Attends Annual Tennis Tournament in  
full State

*London, June 1, 1400.*—His Majesty King Henry honored the national tennis tournament with his presence yesterday, accompanied by many noble guests.

Although the tournament is now nearing its close, this was the first occasion on which the Royal Box had been occupied by the once Merry Prince Hal, the now Indomitable King Henry.

Much interest was evinced by the thousands gathered at the tourney when King Henry joined in the bravos for the players, and something of His youthful flush and vigor were apparent in the light of His eyes and the sway of His body.

Sir Tilden and Sir Scroop carried off the honors in the winning set. By his most deft chances Sir Tilden has added new laurels to his already abundant tennis honors.

Our Noble King radiated good cheer and enthusiasm as he presented Sir Tilden with the silver cup, graven with the British lion couchant. And by way of merry jest His Majesty added to the trophy a brand new tennis ball—not, needless to say, such as he himself lately received from the emissaries of the upstart Dauphin!



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## V

### THE COMING OF PHOEBE

#### *A Romance of a New England Town*

#### *Scenario based upon*

#### *Nathaniel Hawthorne's*

#### *The House of the Seven Gables*

Continuity by . . . . .	Miriam Rosen
Decorative Titles by . . . . .	Leonard Scherer
Captions by . . . . .	Ann Borstein
Photography by . . . . .	Jaques Lesser

#### CAST OF CHARACTERS

Hepzibah Pyncheon . . . . .	Ann Forest
Clifford Pyncheon . . . . .	David Powell
Judge Pyncheon . . . . .	Donald Crisp
Phoebe Pyncheon . . . . .	May McAvoy
Uncle Venner . . . . .	Theodore Roberts
Mr. Holgrave . . . . .	James Kirkwood

#### LEGEND

In the town of Salem, Massachusetts, about the year 1670, there lived a family of proud and haughty Puritans, called Pyncheon. Work was beneath their dignity. But the last of the proud Pyncheons was reduced in circumstances, and was consequently forced to work. Her life was nothing but a somber existence indeed, until one Phoebe came with a great big smile to make a glad revolution

#### IN THREE REELS

#### REEL 1

#### *Enter Phoebe, the Ray of Sunshine*

#### CAPTION :

#### 1. *A Quaint By-street of New England*

#### FLASH :

A deserted street. It is bare save for a house with seven peaked gables facing various points of the compass. An elm tree stands in front of the door. A barrel organist looms into view.

#### CAPTION :

#### 2. *The Old House on the Street*

#### FLASH :

A low room is revealed with a beam across the ceiling, paneled with dark wood, a large chimney set round with pictured tiles,

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through which runs the funnel of a modern stove. A carpet is on the floor. It was once new but now it is badly worn. There are two tables, half a dozen chairs, straight and stiff. A map and a quaint old picture hang on the walls.

CAPTION :

### 3. *The Lady of the House*

FLASH :

Hepzibah Pyncheon descends the stairs—a tall figure in black silk, with a long, shrunken waist. Her face is sad, very sad. She goes into the library and stands before a quaint old portrait.

CAPTION :

### 4. *The Portrait*

FLASH :

It is the portrait of Colonel Pyncheon, representing the stern features of a puritanic looking personage in a skull cap. He has a grizzly beard. In one hand he holds a sword and in the other a Bible.

CAPTION :

### 5. *Thoughts of By-gone Days*

FLASH :

As Hepzibah stands in front of the picture she thinks of the way in which he acquired the property to build the house on, the building of it, the celebration, and last, of his mysterious death. She thinks of the blood stain on his shirt and the curse of Matthew Maul. He said God would give him blood to drink, and it seems to have come true. (These bygone scenes are pictured in.)

CAPTION :

### 6. *Memories of What the Day Will Bring*

FLASH :

She lets her thoughts wander and starts to work. Today is the day to open her cent shop.

CAPTION :

### 7. *The Day of All Days*

She hurries from the house into the shop adjoining. She puts things to order a bit, and very nervously lifts the bars from the door. Now she is ready for business.

CAPTION :

### 8. *Her First Customer*

FLASH :

The door of the shop opens and a young man steps in. He is Holgrave, Hepzibah's roomer. She sighs with relief as she sees

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a familiar face. She asks him what he wants. He buys something but she refuses to take his money. Holgrave goes out and Hepzibah waits for her next customer.

CAPTION :

### 9. *A Real Customer*

FLASH :

A small boy opens the door. He very loudly shouts for a "Jim Crow." Hepzibah gives it to him and refuses his money. So another sale is made without taking anything in. An old man, Uncle Venner, comes in and gives her some advice as to how to run the shop.

CAPTION :

### 10. *The End of the Day*

FLASH :

Night is drawing near and Hepzibah makes ready to close the shop. She covers everything and goes to the door to bolt it.

CAPTION :

### 11. *The Surprise*

FLASH :

As she is getting ready to bolt the door she hears a carriage stop in front of the house. She looks, and is surprised to see a young lady alight, go up to the door, and knock.

CAPTION :

### 12. *Phoebe, the Ray of Sunshine*

FLASH :

Hepzibah leaves the shop, goes into the house, and opens the door. Immediately everything seems to lighten up and Hepzibah smiles, an unusual thing. She inquires for the name and is told that it is Phoebe Pyncheon. Young and full of life, Phoebe is like a ray of sunshine after a storm.

CAPTION :

### 13. *Welcome !*

FLASH :

Hepzibah tells her to enter. Phoebe does so. She steps into the house, looks around, takes a chair, and sits cheerily.

CAPTION :

### 14. *Better Days Ahead*

FLASH :

Phoebe tells Hepzibah that she has come to visit her. Sitting near the fireside, she tells her of the good times both of them are going to have.



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## REEL 2

*Enter Phoebe, the Comforter*

CAPTION :

### 1. *A Day in the Shop*

FLASH :

The next morning Hepzibah tells Phoebe of her cent shop. Phoebe insists upon being shopkeeper today and tells Hepzibah to rest. She goes into the shop, tidies it up a bit, and waits on the customers.

CAPTION :

### 2. *The Quaint Old Garden*

FLASH :

The scene shifts to a small garden behind the house. Chickens are running around the place. Neat beds of flowers are seen everywhere. Holgrave is tending them.

CAPTION :

### 3. *A Chance Meeting*

FLASH :

Phoebe's first day in the store is done. She seeks recreation in the garden. Here she meets Holgrave. They talk, and in their eagerness to know more of each other, they do not see that it is getting dark. All of a sudden they notice it, and go into the house.

CAPTION :

### 4. *Reunion*

FLASH :

The day is very bright. It is a happy one for Hepzibah. She is dressed in her best silk dress and is waiting for her brother Clifford, who had been unjustly jailed for theft. He was accused by Judge Pyncheon for taking important papers out of their uncle's desk.

CAPTION :

### 5. *The Moment Arrives*

FLASH :

A carriage draws up in front of the door. A man alights. It is Clifford. He is an elderly personage. His steps are very short and he seems to be out of breath when he reaches the door. Hepzibah runs to him and greets him with kisses.

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CAPTION :

### 6. *Meeting Clifford*

FLASH :

The next morning the breakfast table is set for three. Phoebe does not understand. Then Clifford comes down and everything is explained. Hepzibah introduces the two cousins.

CAPTION :

### 7. *Phoebe, Comforter and Nurse*

FLASH :

Clifford's first day is spent in the house. Phoebe acts as his nurse and tends to all his needs. She comforts him when he grows lonely. She reads to him and points out everything of interest to him.

CAPTION :

### 8. *Sunday Morning*

FLASH :

A week passes and it is again Sunday. The sun is shining brightly. Hepzibah and Uncle Venner are sitting in the garden. It is the usual Sunday meeting of those present.

CAPTION :

### 9. *The Interloper*

FLASH :

Monday morning, and Phoebe as usual opens the cent shop. The door opens and Judge Pyncheon steps in. He is the exact image of Colonel Pyncheon, tall, proud, and haughty as his ancestor. He wears a white collar and cravat, a coat, vest, and pantaloons, and he carries a gold-headed walking stick.

CAPTION :

### 10. *The Request*

FLASH :

Judge Pyncheon inquires for Hepzibah, but he is saved the trouble of looking for her, for she is standing in the rear of the shop, stern and proud as ever. He approaches her and asks to see Clifford. Hepzibah refuses to permit him to do so. Phoebe tries to intervene. He persists in seeing Clifford, and at last Hepzibah consents. The Judge follows her into the house, goes into the library, and sits in a chair to wait for Clifford.

CAPTION :

### 11. *Darkness Again*

FLASH :

Phoebe closes the store, goes up to her room, and packs her clothes. She is going to visit her people.

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## REEL 3

*Enter Phoebe, the Bride*

CAPTION :

1. *Lost !*

FLASH :

After leaving the Judge, Hepzibah goes to Clifford's room. She knocks. No answer. She knocks again. Still no answer. She opens the door and finds it empty. Hepzibah searches everywhere, but cannot find him. All sorts of fears loom in her mind.

CAPTION :

2. *Found !*

FLASH :

Hepzibah leaves the room, and on her way down she sees Clifford. He is dressed as if to go out, and his face is covered with smiles. Hepzibah looks at him, but he becomes impatient and tells her to dress, as they are going to leave the house forever.

CAPTION :

3. *Flight !*

FLASH :

The brother and sister leave the house, go to a railroad station, and Clifford buys tickets. Their destination is unknown even to themselves.

CAPTION :

4. *Bored !*

FLASH :

The train arrives and they board it. The conductor finds them seats. Sitting opposite them is an old gentleman. Clifford starts a conversation with him. At first it is interesting, but gradually it becomes tiresome. Signs of annoyance appear on the listener's face, but Clifford keeps on talking.

CAPTION :

5. *Relief—*

FLASH :

The train stops. Clifford and Hepzibah decide to go no farther. The gentleman's face lights up. He is relieved of the tiresome stories. The two sit down on a platform and think things over. They haven't the strength to go any farther. They decide to return home.



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CAPTION :

### 6. *Strange Doings at the Old Home*

FLASH :

Leaving Hepzibah and Clifford at the little station, the scene changes to Pyncheon Street. The cent shop, usually opened bright and early, is now closed. The house looks deserted.

CAPTION :

### 7. *Curiosity*

FLASH :

People pass and wonder what the trouble is. One man stops, goes up to the door, and knocks. He receives no answer. He has a queer feeling that something is wrong. With the aid of a few other men he pushes the door open, and goes in to see what is wrong.

CAPTION :

### 8. *What He Finds*

FLASH :

Into the library he walks, and sees the Judge sitting exactly where he sat yesterday. Noticing a blood stain on the Judge's shirt, the man approaches, examines him, and finds that he is dead.

CAPTION :

### 9. *An Opportune Arrival*

FLASH :

The men go out to report the Judge's death. Amid all the hubbub a carriage stops in front of the door, and Phoebe alights. She appears gay and sunshiny as ever, and seems to take charge of things by her very presence. Her countenance has upon it also the light of a happy decision. Seeing every one around the house, she runs up the stairs and goes straight to the library. There she meets Holgrave, who had come in as the men went out, and they embrace.

CAPTION :

### 10. *The Fugitives Return*

FLASH :

The door opens and Hepzibah and Clifford come in. Bewilderment is written all over their faces. Phoebe, seeing them, goes over and tells them that the Judge is dead. She also tells them something else (perfectly guessable!) and Hepzibah kisses her.

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CAPTION :

### 11. *Freedom at Last*

FLASH :

Instead of seeing Hepzibah sad, Phoebe is surprised to see her face light up. She cannot read Hepzibah's thoughts, but she knows that Hepzibah is happy because her brother is free from Judge Pyncheon at last. And Hepzibah knows that Phoebe is happier than she has ever been before.

CAPTION :

### 12. *The Legacy*

FLASH :

The Judge is buried with due ceremony. When the residents of the house return from the funeral, they are surprised to see a lawyer there. They are still more surprised to find that the Judge's entire fortune goes to Hepzibah and Clifford and Phoebe. His son, the rightful heir, is dead and they are next of kin.

CAPTION :

### 13. *A Revelation*

FLASH :

After everything is settled, Phoebe and Holgrave are left alone. He tells her of his love, and asks her hand in marriage. Then he tells her that he is a Maule, the lifelong enemy of the Pyncheons. But Phoebe does not let this stand in the way, and she consents all over again to be his wife.

CAPTION :

### 14. *Sunshine for All*

FLASH :

The next morning the heirs discuss their plans. Among the property left them is the country estate of the Judge, and they decide to go there to live.

CAPTION :

### 15. *The Departure*

FLASH : (*and Fadeaway*)

They leave the house. A cab takes Clifford, Hepzibah, Phoebe, Holgrave, and Uncle Venner (who is at last to go to "his farm"). And so—good-bye to *The House of the Seven Gables* and its little Ray of Sunshine!

THE END

### THE CLASSICS IN CLASS

As elsewhere stated, we believe thoroughly that, as far as literature and reading are concerned, the ear can be trained through good reading to hear most of what the average editor considers it desirable and necessary to supply. Perhaps in the whole gamut of English teaching nothing is more badly taught than reading, and this is chiefly because teachers of English so frequently "let down" when they come to the reading recitation. The content itself is so much in evidence, so much a part of the recitation, that teachers perhaps lean upon it overmuch and assume that methodology will follow along. But the critical, editorial, commentarial attitude is quite as important in the teaching of reading, *per se*, as in the development of interpretation in literature. In the junior high school especially, reading should be taught from the critical and editorial points of view. At least one English recitation every week should concentrate entirely or in part upon reading. For the senior high school the formal recitation in reading ought to be less frequently necessary, but it is never to be assumed that much practice in reading is not necessary there.

Take one of the selections above discussed, and by way of variation in method and in order to train in reading, have the whole class read it silently in a few minutes. There is nothing very interesting about silent reading unless pupils are led to expect that their reading is to be followed with interesting but searching questionnaire and topical assignment. Even when it is known that these assignments are sure to follow, there will be revelatory variations evinced, in ability to grasp content through silent reading.

Try again, having the selection read *in toto* by one good reader in the class, to the others. Some, it will be found, like to be read to; some are unable to get the content from another's reading, no matter how well the reading may be done. By this process there will also be interesting variations, but the various levels of grasp will not be nearly so numerous as those in the experiment in silent reading.

Still again, try having the selection read in turn by pupils



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in a class, stanza by stanza, paragraph by paragraph, or even sentence by sentence, the teacher taking his turn. And in this experiment there will be still other differences and variations evinced among pupils in their ability to understand content. You may try still other devices, and you may test each one by means of periodic reproduction or final reproduction, or both. You may try many devices in the same hour for the purpose of training and practice in reading, as well as for the purpose of testing the pupil's ability to grasp the meaning of content under different reading conditions. Your efforts will prove that some children read and interpret in one way and some in another, that what is sauce for the goose may be poison for the gander. And this is exactly as the case should stand. It proves that any kind of editing (and we are using the term now in its broadest possible sense) has to be done from individual or group points of view. The good teacher edits Jim into the story, and Mary into the story, and Tom into the story. He does not, in his aim or in his plan or in his methodology, attempt to edit the story into Jim and Mary and Tom. If he does, he is simply providing so much fodder for futility.

The child is father of the poet and the prose writer. Let him work out his own interpretations, therefore, of what he reads. They will sometimes be queer and naïve and stupid. But they will sometimes be far in advance of anything of which the teacher may be capable of thinking. If the best literature is for all time, then interpretations justifiably vary and broaden as time goes on. During the late war we asked a ninth year boy the meaning of "And to our age's *drowsy blood*" (from Lowell's *The Vision of Sir Launfal*). He did not hesitate a minute to reply that it referred to our enlistment slackers. We asked a twelfth year boy, only the other day it seems, what he considered the greatest value of Burns' simple, homely country songs, and he replied quite naïvely and seriously, that he thought them the best possible argument for the back-to-the-farm movement. Right-O, and enough! Each of these boys was father to the average editor, and sufficient editorial commentator unto himself. Burden them with the safer and so-called "finer interpretations" or

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“higher criticism” if you like. You may satisfy your soul and you may make them hate the word *literature*, as you or some one else has made them hate the word *composition*, but your conscience may be clear, for you will have probably prepared them for some examination! How long, O ye gods!!

### SUPPLEMENTARY LISTS

Perhaps the most edifying bit of editing that “Educators” have been guilty of is that committed with book lists. The book lists—Ah, they are the *pièce de résistance*. Why, we once taught in a school where a chairman of English work had diabolically devised lists of books from which two titles were to be chosen each quarter for supplementary reading. The pupil “hadda read ’m”! Woe betide him if he got his term lists mixed! If in the second term of the ninth year he accidentally read a book on the list for the second term of the tenth year, he became a literary outcast, and the wrath of the department spent itself upon him. And of course he cheated. Sometimes he bribed a studious, bespectacled fellow classmate to tell him a story. Sometimes he looked it up in Volume XXIX in Charles Dudley Warner’s *Library of the World’s Best Literature*. Sometimes he “bluffed it through,” and “got away with it.” His teachers became nothing more or less than reading detectives, and the whole cause as well as the whole spirit of reading was worse than lost.

The inculcation of the reading habit does not come about through prescription. If a teacher of English cannot beget in his pupils a desire to read, cannot fire them with an enthusiasm for reading, by means of occasional talks, then he need not take other measures to do so, for they will probably all fail. But he must illuminate his talks with concrete illustrative bits here and there, and he must select these bits well, and present them appetizingly. Most members of a class in English will sometime or other be “caught” by this method, and will yield in reaction a good deal more easily and profitably than to any other method. But let the teacher be frank and honest and sympathetic and, most of all, unaffected in his little discourse and in his illustrations from reading. He must not tell them that they *ought* to read this



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or that or the other. And he need not dwell upon the dubious fact that wide reading will make them great men and women. There are some great men and women who do not like to read. There are many books that have been traditionally accepted as great and good literature, that are yet distinctly unlikable, not to say hatable. Most teachers of English find it a very challenging undertaking indeed to get an enthusiastic response from normal boys and girls regarding Wordsworth's sonnets, let us say, or Ruskin's essays. But that teacher who rhapsodizes to sixteen-year-olds on the beauty and value (for them) of Wordsworth's sonnets or Ruskin's essays, must do so with extreme tact, or suffer the embarrassment of having his sincerity questioned. We plead merely for honesty and frankness and simplicity in this matter of reading. If a certain book does not recommend itself to a pupil, then give him another. There are millions of books. There are millions of boys and girls. There is sufficiency of each, certainly, to permit of a wide-range search and choice for the sake of congenial adjustments. There is more hypocrisy right here in connection with "recommended readings" and in the matter of "inspiring pupils to read," than elsewhere in our educational business, and this is saying a very great deal.

The ideal procedure would be to assign to a group of pupils a free and easy lounging period in a library living-room. Tell them to browse here and there among the books and periodicals, and to read anything they wish. Then, later, by way of informal discussion, discover from each what he has read and let him tell briefly what he gathered from it. Do not require him to do this, but suggest his doing it. If any child desires not to report, no matter. If any child has not read anything, do not worry. The good reading fairies will likely get him by and by. Those who have read and have something to state or something to ask about the reading they have done, are a sufficient reward. There will always be some response, and that response will always spread wholesale reading contagion. This little group will form a nucleus around which a bigger and bigger reading circle will grow, always granted, of course, that the books and periodicals selected for the library living-room are varied and interesting



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in their appeals, not books that bear the taint of prescription upon them, or books that are prophetic of examinations for passing this grade or entering that. And do not make the mistake of eulogizing the books and periodicals provided, or you will stem the whole delightful purpose of the plan, and, what is worse, again get your sincerity questioned into the bargain.

Much is said in teachers' meetings, in teachers' bulletins, in college catalogs about *appreciation of literature*, as the aim of all handling of the classics in the classroom. But individual appreciation is one thing, and collective appreciation quite another. What Bill likes, Jim may justifiably hate. It is neither necessary nor desirable that a child read anything that he honestly dislikes. As aforesaid, the range of reading choice is wide, and facilities for coming at the individual tastes of pupils are varied and numerous. A part of the English teacher's business is to bring pupils and books into contact, into congenial contact. Let him make endless search for the *right* book for this pupil, the *right* book for that pupil. His resources are unlimited, and the search is an open one. This, rather than the imposition *willy-nilly* of the prescribed or otherwise superimposed classic, we take to be the measure of an English teacher's fitness to deal with young people in relation to reading and literature. This is about the only editing that is really required.

### REPRODUCTION

Many pupils honestly and justifiably dislike literature because their teachers insist upon "hammering it in" by means of reproduction exercises, or the now-tell-us-what-you've-read methodology. This was the *Big Idea* when we were young. The penalty attached to all our reading was "Now, reproduce it in your own words," or "Now, tell us about it." We frankly and openly hated literature until one glad day when we were assigned to a teacher who was chockful of surprises. Sometime during every recitation, usually at the beginning, he read us a short poem or story or sketch, but he never said a word *about* it. It was just a sort of addendum, rather unaccountably and disconnectedly introduced, and

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his omission of all comment rather tantalized us. When the five or ten minute reading was finished he would say : " Now, we'll spell those words," or " Now, we'll write those letters," referring to the regular assignment. We were not alone in receiving a spur and impetus to reading, from this impromptu procedure. We should recommend it to others were it not a dangerous thing—a very dangerous thing—to recommend a method that hinges almost entirely upon teacher personality, as this one did, and is always likely to do. But it may be worth trying, even by a teacher who is not quite certain. At any rate, it suggests this generalization, which is probably true : The personality of the teacher counts for more in the presentation of reading and literature than in any other department of English work. We should almost say that the only achievements worth while in connection with reading and literature in junior and senior high schools, are those that are brought about by means of radiating teacher personality, and by that alone.

Once in a great while it may be a good thing to say to a group of pupils, who have been unanimous in their enthusiasm for a classic, that you would like to see what they can make of it by converting it in part into another form or by adapting it to another vehicle of expression. This sort of exercise has an advantage over mere reproduction in that it makes demands upon a child's creativeness, and creative exercises are usually more appealing to them and certainly more profitable for them than non-creative ones. We are by no means advocating the "mauling over" of literary masterpieces. We are not out to shock any tender literary consciences. By and large, we advise reading a classic, and then allowing it to soak in without much, if any, comment. Well read, the classic may safely be allowed to stand on its own merits (or defects), and it will get the appreciation it deserves in the individual pupil case. But once in a great while we do advocate the "rechanneling" of a novel or a poem or a play, just for the sake of discovering and training creative power in pupils, and incidentally to test their grasp and their alertness in interpretation. No apology need be made for anachronism in such exercises. And the conscientious objector



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may be respectfully referred to Thackeray's most entertaining *Yellowplush Papers*, to Owen Seaman's *Borrowed Plumes*, to Max Beerbohm's *A Christmas Garland*, to Bret Harte's *Condensed Novels*, and to numerous other "happy plagiarisms for the mirth of nations." Teachers of English will do well to read to their pupils from such classic inspirations as these.

### THE INDIRECT APPROACH TO THE HISTORY OF LANGUAGE AND LITERATURE

In the junior high school verse and poetry and pictorial language in general should be approached probably only from the angle of feeling. In the senior high school, preferably in the last year, it will very often be found appropriate and necessary to study a little of the technique of versification. But even in the latter grade, the approach to such study should be gradual, and the transition from prose should be made rationally and gracefully.

There should be no preliminary memorizing of definitions and rules and illustrations. The study of poetry, like the study of words, may be helpfully and interestingly linked with the study of the history of our language—such parts of that history as will throw light upon present usage and upon dictional and phrasal evolution, and at the same time tend to increase the child's respect for the upward struggle of his mother tongue.

To some pupils of advanced grade the brief presentation of the Anglo-Saxon alliterative device, of the mighty line of Marlowe, of the renaissance line of Shakspeare, of the classic line of Pope, of the romantic line of Shelley, of the free verse line of Walt Whitman, may be made to have tremendous value toward helping them to grasp the changing mood and form in poetry, reflecting period development. It will also do more than anything else to set their minds right, or as nearly right as may be, about that elusive quality in literature called *style*.

A parallel presentation of the different fashions in prose writing running through the principal periods of English literature should likewise be made, in order that pupils may understand how, in general, the florid prose of Pater differs



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from the classic prose of Milton, how the rhythmic prose of Ruskin differs from the crystal prose of Addison. And in these evolutionary tracings of prose and poetry respectively the periodic cause underlying these differences and fluctuations should be made clear. This may easily be done, and with sufficient thoroughness, by following out the contemporary allusion and cross reference in the various classics read in class. If such allusions and references are run down by individual pupils or pupil committees, aided by the teacher, and if this work is cumulatively treated at the ends of school terms and years, a good grounding in the history and development of English literature may be afforded.

The same sort of work can and should be done in bringing children into an understanding of the history of the language. With a little attention to the phraseology and diction of Shakspere, Milton, Addison, Pope, Wordsworth, Tennyson, and other authors studied, the teacher can bring out incidentally all along the way a coinage here, an archaism there, a word revival now, a word revolution then. Thus, word source, word derivation, word adaptation, word death, word resurrection may all be discovered briefly and succinctly along the highways and byways of reading in the classroom, the teacher dropping in bits of information now and again, and the pupils writing their own history of language (as they are writing their own history of literature) in notebooks well kept for the purpose.

We believe, therefore, that both the history of language and the history of literature should be taught from such comparative and allusive angles as these, and should be developed always in connection with the reading of classics. No one can teach Shakspere adequately without to some extent teaching the language and the literature of the Elizabethan period. No one can teach Addison adequately without to some extent teaching the language and the literature of the age of Queen Anne. And so on.

The use of a class text in the history of language or literature for exhaustive study is by no means to be recommended, even in strictly academic schools, except in those cases where special conditions, such as pupil qualification for a certain

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type of examination, require such study. But these are rare and are becoming rarer. Such books should, however, be on the shelves of the school library and on the teacher's desk. And they should be much used, as the result of specific references given by teachers to pupils, for reports correlative with class reading.

Some technical exposition is of course desirable and necessary. A classification of stanzas, an explanation of epic and lyric, a general application of the uses of different stanzaic types and of poetic forms should be briefly made to advanced pupils, as the poetry they read and the verse they try to write offer opportunities or make demands. The danger here, as in the case of the study of the mechanism of verse, is that the teacher will be tempted into nice distinctions and technicalities.

The work must be highly individualized. Certain children will stand out by the happiness of their phraseology, the picturesqueness of their concepts, and the general quality of their expression. These should be set apart if possible for the purpose of a closer study of poetic technique than is generally justified. For the larger mass of pupils in even the senior high school, poetry should be taught principally and in most cases only as the "evolutionized, high-thoughted, rhythmic glory of man's expressional faculty." But for the few dreamers who fall to the lot of every English teacher a closer and a more thoroughgoing study of poetry should be presented both as an outlet and as an inspiration.

Certainly all high school pupils should read much poetry, and some should practise the writing of verse in order, as previously explained, to learn to write prose of a higher tone. It is a good plan to have them try for a time the writing of their prose sentences all from the same margin, not worrying at all where they may end. If they read and practise conscientiously they will find themselves spontaneously striking off blank verse—iambic pentameters; or free verse lines of unequal length but of rhythmic movement; or the end-to-end couplets and quatrains, and other stanza forms of Walt Mason; or the phrasal finalities of K. C. B.

Not that it should necessarily be their ambition to become



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prose poets, but that they should keep pen facile and thought pliant and yielding. One studies not only to discover what truth is and what therefore should be known, but also to discover what truth is not and what therefore need not be known. Making the approach to Parnassus with a child, as above outlined, can clarify this distinction better than most other kinds of study can possibly do.

### LITERARY COOPERATION

In making an approach to the study of poetry, and to literature in general, the alert school librarian can be a tremendous aid and inspiration, as she can be in so many other phases of English work. We know of one who invites English classes to the library periodically, and gives them talks, not only on the use of library equipment, but as well on books and reading and literature. She knows what is going on in every English classroom practically all the time, and her library bulletins are kept constantly in correlation. One class, we shall say, is studying Burns. The librarian has numerous pictures pertaining to Burns *and his contemporaries* posted conspicuously in the library, together with the best-known poems of the period. Another class, we shall say, is studying Shakspeare. The librarian has Shakspeare's England, the Shakspearean theatre, the man Shakspeare and his contemporaries, together with typical scenes from well-known Elizabethan plays, all pictured on her bulletins. She has, in addition, a number of costumes and literary trophies—shields, quarter-staffs, helmets, buskins, and the like—which she brings out as the result of "cooperative conspiracy" between herself and the department of English. And always, she has on display the best examples of contemporary verse; a six-day series of articles from the newspapers, with a review of them from some weekly digest; the speech of some prominent citizen in which literary allusions and figures are marked; notices of recitals and readings and plays pertaining to the classics read in the school; anthological references to prose and poetry that are being read in certain classes in the school. These activities constitute but a small part of the work she shoulders in her cooperation with the teachers of



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English in an effort to make pupils alive to the best and fullest by way of literary appreciation through the comparative approach.

### DISCUSSION

DRAW up lesson plans, such as those indicated on pages 147 and 152, for the teaching of a poem, an essay, a literary letter, a short story, a section of biography or autobiography. ¶ Outline lessons, such as the one given on pages 119 to 128 on fools, kings, wives, cats, horses, dogs, fighters, ne'er-do-wells, adventurers, military leaders, and so forth. Materials should be gathered by pupils from the various literary titles they have read during their school courses. ¶ It has been said that every English recitation should be focused toward some one definite aim. Do you believe that this holds strictly in regard to those recitations that are based upon literary masterpieces? Is it possible always in the teaching of poem or play or novel to establish independent recitation aim? Doesn't the work have to be carried along by the content of the classic? ¶ Much has likewise been said about relating literature to life. Do you swallow this whole, or take it *cum grano*? Does a great literary artist set about his masterpiece by saying, "Go to, now, I am going to write something that may be applied to life"? Or is this much-advocated application to life purely a derived thing, and is the author concerned entirely with the business of telling a good story or unfolding an absorbing character study, and so forth? Is it possible to give children an altogether wrong idea of literature by requiring them to relate or apply it to their lives or to life in general? ¶ Discuss the following dictum: "The one place where high school teachers of English most signally fail in presenting literature to children is in the treatment of character. Most great literature is great because of great characterization. But high school teachers of English, instead of leading pupils to see and understand the infinite richness and variety in literary characters, instruct them that the story or the theme is the principal thing. This is almost entirely wrong. There are, after all, only four or five great plots in the world; there are almost as few great living themes to be treated. But there are almost as many different characters in the world as there are people. Name any worth while piece of fiction or drama at all, and *immediately* the name of an outstanding character comes to mind, if indeed the masterpiece is not named for a character." ¶ What methods would you employ to impress the importance of character development upon your pupils? How would you lead them to analyse character on their own? Could you apply the foregoing quotation, whether you agree with it or not, to *The Ancient Mariner*, *The Vision of Sir Launfal*, *An Elegy Written in a Country Churchyard*, *Dream Children*, *A Midsummer Night's Dream*, *Treasure Island*, *The Fall of the House of Usher*?



PART FOUR  
*SOCIAL PHASES*

- CHAPTER VIII . SPEECH AND SOCIETY  
CHAPTER IX . CITIZENSHIP, AMERICANISM, AND TRUTH  
CHAPTER X . THE ENGLISH OF COMMERCE  
CHAPTER XI . NEWSPAPERS AND MAGAZINES IN THE  
CLASSROOM  
CHAPTER XII . ADVERTISING AND SELLING IN THE  
CLASSROOM





## PART FOUR

### Social Phases

English is preeminently a social subject. All departments of secondary school English are social in their connotations. The trouble has been—and is—that these connotations have been—and still are—permitted to go by the board to a large extent in classroom teaching. It has too long been a style (and an affectation) for English teachers to go in for *pure* drama, *pure* fiction, *pure* poetry, even *pure* grammar. The special course in this or that subdivision of English teaching has tended to develop the specialist, the expert, and thus to beget a treatment of technique and subject-matter that is remote from touch with life.

An expert has been happily defined as one who knows more and more of less and less. The high school teacher of the short story, let us say, has become more and more expert in the details of short-story construction, and he teaches them even unto their finest points. The less these points matter in the education of youth, the more he seems inclined to stress them.

But literature of every type is sourced in life, in society, in human behaviorism and social circumstance. No life, no literature. The technique of recording life in terms of literature is subordinate to the considerations of life with which literature deals. It is life that must needs be emphasized in any worthy teaching of a literary classic in secondary education. Life calls for major study and analysis. All else is minor—dramaturgy, poetic technique, fictional constructionism—at least as far as adolescents are concerned. They are to be educated as *generalists*, not as *specialists*. They are going out principally to live life, not to build dramas and construct other literary masterpieces.

Teachers are sometimes taken to task for being ascetics. Well, do not forget that there are in teaching elements that *per se* invite seclusion and withdrawal. Over-specialization is one of them. But the reproof is far less deserved today than ever before. Indeed, it is hardly deserved at all today so far as teachers in large metropolitan centers are concerned. The invasion of commerce and industry into

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every walk of life cannot be avoided by the teaching profession. Teachers simply cannot escape it, no matter how much they may desire to do so. The development of personality and literacy and culture is today for both youth and adult inextricably linked with newspapers and magazines, with advertising and selling. Willy-nilly teachers are drawn into the maelstrom of commerce and industry, for these come very close to representing life *in toto* for the majority of the citizens of this country. It is, indeed, not too far-fetched to say that the life-touch, so imperative in the education of our youth, is probably best initiated in the study of these fields, for from them radiate far-flung the germs of all that is best in human endeavor.



## CHAPTER VIII

### SPEECH AND SOCIETY

#### ENGLISH, AND ORAL ENGLISH

EVERY teacher of English should be obliged to qualify for the teaching of oral English simultaneously with his qualifying as a teacher of "written" or "other" English. The quotation marks used here denote the ironic comedy perpetrated upon the teaching of English by those who have over departmentalized the subject. In schools where a distinct department of oral English has been established, in addition to the regular department of English, we have heard the terms "straight English," "old English," "regular English," "written English," "other English," applied to all teaching of English that does not fall strictly under the term "oral English." We do not know of any satisfactory term for differentiating English teaching that is not oral from English teaching that is purely oral. We hope no satisfactory one will be found, for it is an absurd differentiation to make, and any term that attempts such differentiation is sure to be a mischievous misnomer. It would have been better, in states and cities where this split in English teaching is sanctioned by licensing, to require every candidate for license as a teacher of English to secure two licenses, one in oral English and one in "regular English," rather than to establish higher degrees of specialization in junior and senior high school work where the tendency to over-specialization has always to be counteracted by supervision. Moreover, the higher the degree of specialization, the greater the inclination on the part of teachers to confine themselves strictly within the limits of their specialty, and to shift responsibility with hair-breadth precision.

Every teacher of English, be it repeated, must consider himself a teacher of English in all of its branches and manifestations, and should be thus broadly licensed. He must know the field, the whole field. If, after his preparation and licensing for the teaching of "all English" (!), he cares to

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specialize in one branch of the subject or another, and is assigned to some special sort of work, such as the teaching of composition only, or literature only, or speech only, well and good. But he should not be privileged to get the specialized license first, and then perhaps—highly perhaps—expand the scope of his services later. He must first qualify as “general practitioner.” The different types and contents of English are so closely related that no one can teach one part of the subject without being called into the teaching of other parts. The teacher of oral English sometimes has to stop his work to clarify grammar, or to associate pronunciation with spelling, or to reframe the construction of a piece of composition. Conversely, the teacher of “other” or “straight” English is by no means able to teach entirely through the medium of pantomime. He has constantly to train in voice and oral delivery, for these are inevitably and inseparably connected with the classic or the debate or the composition that he teaches.

It is customary, perhaps, to think first of voice when the subject of oral English is mentioned. And it is upon the voice that, here in America certainly, much training should be brought to bear. The speaking voice is the most marvelous instrument given to humanity. More completely and more truly than any other human attribute may it denote the individuality and the personality of the speaker, as well as his or her age, sex, nationality, and character. To a keen ear, the intonation of speech carries far more significance than its words. One may say the right thing; but if it is not the true thing, the voice, the inflection, the tone betray. The inmost secrets of the heart are quite unconsciously revealed by an accentuation or an intonation—a quality of sound over which the speaker has no control—which it is impossible to conceal.

Good voice, with the ability to use it with effect, constitutes an invaluable personal and professional *and* business asset. It is, therefore, a distinctly social and community asset, superior to any other that junior and senior high schools can furnish. Any teaching of English that fails to bring home to pupils the practical and social and aesthetic values of good



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voice, and of distinct and correct speech, sacrifices a primary and fundamental emphasis of appeal that is possible in the teaching of no other subject. Attention should be called again and again to individual men and women who stand out, who have stood out, in community and national life, very largely by virtue of their ability to speak clearly and convincingly. This seems to us to be the fundamental basis upon which the teaching of oral English should be motivated. Properly presented, it can be made to appeal irresistibly to personal pride, to civic interest, and to aesthetic idealism. The training in speech can and should be linked also with the study of poem and play and novel. Those characters that speak best, fare best. It should, again, be linked concretely with business and professional pursuits. Here, too, those who speak best, fare best. It should, further, be linked with reading aloud, with dramatics, and with music. Those who read best, act best, sing best, are the ones who give joy and get joy through the medium of the human voice. Speech, therefore, as a social and community function, as probably the most effective weapon that society can command in behalf of its civic and political and aesthetic welfare, is the speech for which junior and senior high school teachers of English must have primary regard. They may use many means to these ends—reading, informal discussion, debating, topical serials, impromptu talks, staid business conversation, social teas, and the like. But speech *and society* they must keep ever associated in their minds and in their teaching. And they must impress this relationship forcibly upon children from time to time, by talks on the importance of good speech, and by discussion as to the advantages of speech over writing as a social function, and *vice versa*.

The shrill and discordant note of the average American voice, and especially of the American girl's voice, is an ominous commentary on our schools. The high, nervous key, the rapid and indifferent enunciation, the emptiness of voices heard upon our streets, in our public places, and in our homes, constitute an unmistakable indication of lack of balance, of shallow mind, of physical defect. It is not the work of junior and senior high schools to give training in "dramatic reading"



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or "Delsarte elocution" or the "vocal glorification of literature" (as an applicant for a high school position in the "reading of literature" once put it) or "elementary enunciation" or "oratorical pronunciation." Any kind of training that makes for a self-conscious and unnatural or affected quality of tone and manner is to be religiously avoided. But a common-sense and obligatory course in correct breath control and pitching of tone, and in the self-command and poise that produce clear and resonant enunciation, can be made to do much to overcome the common tendency to slur syllables and to overpitch voices, the two chief faults that make our speech slovenly and our utterances distressing to cultivated minds and ears.

### DEPARTMENTS OF TRAINING

We cannot in this place go into the various details of technique that pertains to voice training. There are too many good books to be consulted by the teacher, to make any such exposition necessary here. But it may be helpful to classify and outline very briefly some of the things that the teacher of oral English should keep before him in planning his recitations, and in working them out—

1. The physical elements of speech above referred to: a study of the vocal organs, physical exercise in general, exercises in breathing in particular, physical poise and relaxation, gesture.
2. The manifestations of voice itself, too numerous to be interpreted here, but too important not to be mentioned: voice range or compass (elasticity); voice flexibility and modulation (variation); voice volume and resonance and purity ("in speaking no particle of breath to escape that is not vocalized"); voice tone ("musical quality or brilliance or melody or rhythm or time"); voice pitch or key ("speaking in a high key implies thinking in a low key"); voice rate or speed ("not too fast, not too slow, but deliberate the flow"); voice placement ("as adjustable to physical condition, as the eye to sight and the ear to sound"); voice inflection ("echoing the kind of thought expressed"); voice pausing and phrasing and grouping ("more eloquent than punctuation marks"); voice force and stress and emphasis ("greater power of climax than pen or sword").
3. The manifestations of personality through voice: physical, mental, and moral presence as revealed through the voice; confidence, fearlessness, sympathy, sincerity, distinction, spontaneity.

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frankness, vivacity, naturalness, repose, abandon (no conscious effort, but carried along by subject and environment); taste, deliberateness, directness, earnestness, concentration, continuity, radiation, fine feeling, ability to picture.

4. The mechanical elements underlying all good speech: considerations of diction, grammar, accent, pronunciation, enunciation, slang, provincialism, barbarism, and the like. Most important of all is the reflection of reading in one's speaking, both by way of appropriate quotation and by way of stylistic quality.
5. The functions or occasions for speech making: introductions, acceptances, presentations, debates, parliamentary procedure, presiding at meetings, business talks, public discussions, stumping, dictation, receptions, conversations, announcements, dinner speeches, story telling clubs, repartee, rendering decisions, and the like—each implying training in the study of audiences, organization of material for meeting spur-of-the-moment demands and coping with reactions and interruptions, good speech starts, good speech endings, "playing with climaxes," and what not.
6. The problems of speech and voice defects: impurities, such as aspirated, oral or mouthy, falsetto, guttural, and pectoral qualities; nasality, lisping, breathiness, throatiness, swallowing, stammering, stuttering, mumbling, and, biggest of all, *voice inertia* or *voice laziness*.

Here is meat for many volumes, and for much teaching of oral English. We, however, may enter upon a discussion of but very few of the items listed.

### SPEECH DEFECTS

The topics set down under point 6 deserve separate comment. It is estimated that from one to one-and-a-half per cent of the children in large American cities are afflicted with speech defects of one kind or another. A child's inability to articulate sometimes impairs his mental development or causes a self-repression that dams up and renders useless potential mental energy and innate alertness. Speech defects are sometimes the cause of retardation, and they constitute without doubt a serious economic handicap when children, leaving school without overcoming them, enter upon some pursuit. Junior and senior high schools should do something to help children who are handicapped by speech defects. They deserve an equal opportunity with normal children.



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They should be given speech training in intelligible articulation.

But, in many cases of so-called speech defects, surgery alone will save the day for the child. In many cases, in addition to those that call for surgery, the speech correction specialist is helpless in "bringing articulate speech out." Moreover, much of the work of speech correction can be done, and effectually done, by the regular teacher of English. We have seen many, many cases of speech defects cured by the skilful and sympathetic treatment of the classroom teacher. We have seen many, many cases—stubborn cases—of speech defects that no end of work by the speech-correction specialist has been able even to relieve. Something of a fetish is always made, naturally, of matters pertaining to specialistic education. A high degree of specialization becomes a sort of affectation, a sort of eighteenth century artificialization, that would divide and subdivide educational content and method to the proverbial *n*th degree. This is exactly the situation with many of our municipal educational organizations which find it difficult to raise money for providing the bare educational necessities of life, but which have given a sympathetic (political?) ear to the enumeration of the thousand-and-one classifications of speech defects, formulated by the speech correction specialist for justifying his job. American education, being democratic, must hold to the policy of the greatest good for the greatest number, cruel as this policy may sometimes appear toward the few.

The *generalist*, of whom we hear all too little in these days of specialistic dominance, must always come first. After him, as conditions increasingly permit—but only after him—should come the specialist and the "special specialist." We therefore submit that the maintenance of a department with a highly paid head, for work that is so highly specialized as the correction of speech defects, is very questionable in any educational system where the vast majority of children are not yet afforded adequate training in regular everyday written and oral expression. Only eight or ten thousand children out of every million are in some centers privileged to have a department, a highly-specialized department, established and



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maintained in their behalf. The remaining nine hundred and ninety thousand are permitted to worry along, and the normal are thus neglected, not to say penalized. If there were millions of money freely forthcoming for the conduct of education, then we should not say one word regarding the expenditure of a part of it for close-up specialization in a number of different lines. If we had millions of money at our educational beck and call, then we should advocate the purchase of food, clothing, and shelter for many school children, as well as the establishment of teeth clinics and eye clinics and speech clinics, to mention but a few special departments.

The teacher of English who brings tact and sympathy and patience to bear upon children handicapped by speech defects, and who does it through individual and confidential conferences, can do much in the cause of speech correction. If, in addition, he will take the time to read and study a little of the methodology that a specialist uses in his treatment of stubborn cases (without making a specialist of himself!) he can meet the teaching demands of the average speech-handicapped child. For the general teacher of English, *sympathy* is the big word in this work. A pupil of ours who was unable to speak a word in the presence of strangers or large groups of people, was once caught in some mischief and taken to the principal's office for reprimand. The principal, surrounded by clerks, was naturally unable to get a word out of the child in explanation of the prank. As the situation became more and more tense, the child wrote on a piece of paper this note for the principal to read: "Send for Mr. —." We were sent for, and immediately the child saw us, and while he kept looking at us, he could tell his story connectedly and plainly. There is many a child who suffers from speech stoppage of one form or another who may have articulate speech evoked by some such personal and sympathetic touch as the one cited here implies.

### INERTIA AND MONOTONY

It is in the fight against speech inertia or speech laziness that the teaching of oral English has chiefly to be enlisted;

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the fight for the creation and the maintenance of "speech self-respect." Most of the shortcomings in children's speech, that the speech correction specialist would take unto himself for specialized treatment, are the result of nothing more or less than sheer laziness and lack of regard for the speech faculty. These the teacher of English must forever and forever combat. It will need be in many instances a losing fight, just because the people in the world outside the school mumble and drawl and mumble and "nasalize" and swallow their voices. The business man often dictates letters while he is smoking a cigar or, worse, chewing gum, and looking in every direction but that of his stenographer. And he is the type who most often complains regarding the bad output of the schools—"they can't get dictation," "they can't pronounce common words," "they never look at a fellow when they speak to him," "they chew gum," etc., etc. ! Speech should be taught always as a physical exercise—as a sitting-up, looking-at, breathing-deep exercise.

The physical training department in the average junior and senior high school should invariably be called into active cooperation with the English department, especially for assistance in the correction of speech inertia, but also along practically the whole gamut of instruction in oral English. And, for that matter, every teacher in a high school should be made to feel and to take a keen interest in the speech welfare of the children, through agencies set afoot by the English department—clubs, contests, standardization, platform work, public speaking functions, and the like.

One of the most justifiable criticisms of the teaching of oral English is that frequently made of the teaching of written composition, namely, that it persists in trying to make all pupils express themselves alike in deadly, dreary monotone, and without individuality. It makes the mistake, in other words, of striving or seeming to strive for stylistic pedestrianism. Now, mannered speech, provided it is not so pronounced as to make speech awkward or unintelligible, is by no means a bad thing, is, indeed, a very good thing sometimes. We like a certain actor or preacher or lecturer oftentimes just because his mannerisms of speech attract and interest us.



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Mannered speech is very frequently the sign of strong individuality and pronounced personality. Do not attempt to eradicate it without studying it carefully ; clarify it if it needs clarification ; cleanse it if it evinces vestiges of racial accent. But save its best and most attractive quality to and for the child. You have no right to take it away from him. Remember that a slight lisp is very attractive to many people, and is probably no handicap at all to the one "afflicted" with it. There have been people who "pothed a lithp" just to ingratiate themselves !

### THE PRINCIPAL THING

We have heard long arguments about the advisability or inadvisability of interrupting a pupil's oral composition for the purpose of correcting errors in speech. In general, it may be said that a pupil who talks connectedly and fluently should not have the oral delivery of well organized thought interrupted for the correction of technical errors. And it is always inadvisable to attack error unless time permits a complete analysis of underlying causes, and permits soundly established correction. Such can rarely be the case when there is interruption of speaking for the sake of revision. Temporary revision may be worse than worthless. The chances are that, if a pupil talks logically and pointedly, he will commit a minimum of solecisms, and that such as he does commit may be successfully corrected at the end of a given speech or, perhaps, at some ostensible break or stopping place in it. The chances are, also, that, if he commits numerous and serious errors in speaking, his thought development is not clear and not well organized, and interruption will therefore make little or no difference.

The ultimate test in all oral composition (as in all written composition) is the thought process. The job of the teacher of English is, first of all, to get pupils to think clearly. Clear thinking will automatically make for correct expression. Incorrect and slovenly expression is usually nothing but the reflection of inaccurate and down-at-heel thinking. During the course of a talk by a child who has some particular speech defect or handicap, the teacher of English will do well to



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check up the difficulties encountered and the errors committed, and make a blanket correction at the end of the oral exercise. And, of course, what is here said about interruption, does not apply to the training of individual speakers for public functions.

Here, the training should take very much the form of play producing. The play, no matter how well constructed it may have been by the author before it came to the producing point, is nevertheless very often rewritten in part—sometimes entirely—during the progress of rehearsals. This happens because, in the concrete staging of the situation and the casting and vocalizing of the parts, new slants and angles of presentation make themselves evident that are impossible for the author to foresee as he sits at his desk alone, writing the lines. It is exactly the same case in rehearsing a speech. The speech must be written, and it must be examined for construction and rhetorical error, and corrections must be made in it. Next, it must be memorized. Then, as the pupil runs through it, effects and shadings, balances and climaxes, rhythms and periods, that could not be *fore-heard*, must be put in. Sometimes it will have to be re-written entirely, but not as a rule. Frequently, it will have to undergo much change. It is good to call in a “speech secretary” from the stenography department during rehearsals, for the purpose of having the changes noted accurately, with as little interruption as possible to the speaker.

### CURRENT TOPICS

Speech should be taught in the junior and senior high school to some extent, we believe, through practice in presenting current topics. But great abuses prevail in some quarters in the handling of current topics in oral recitation. Tom stands before the class and tells the story of his stickful—how December married May, midst community acclaim; Joe gives the latest in the world of pugilism; Henry explains a radio device; Dick eulogizes Babe Ruth *again*; and so on, through the thirty or forty odd members of the class, each manipulating his clipping before and during his speech, and most having snatched it from the papers on a run while going

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to class ! This is obviously not the desirable way. A much better method is to centralize a discussion upon some happening of current international, national, state, or community interest. Personal matters should in the main be deleted. Many teachers seem to feel that a recitation in oral English based upon current topics needs nothing more than the most stereotyped assignment. "Tomorrow, be prepared to speak on current topics." This, of course, will not do either. The oral current topic recitation offers one of the best mediums for correlation between the English department and the other departments of a school, and especially between the English department and the school community. After the teachers of English have conferred with those of another department, say of economics, the assignment for the oral recitation, made properly two (or more) days in advance, may perhaps run somewhat like this—

On Friday we are going to discuss the coal strike. You will please read the papers and the weekly reviews in order to inform yourselves on the following phases : its origin and cause, its rapid spread, the strikers' side of the case, the owners' side of the case, the effects of the strike to date, the effects as they accumulate from week to week, the part played by the strike breakers, the leaders and representatives on each side and what they say, governmental intercession, the nationalization of the mines, previous strikes, the history of the warfare in regard to labor in the mines, mining towns and their populations, miners' wages and their increase and fluctuations, owners' income from the mines.

That is to say, the assignment will deal with one subject and attempt to surround it, thus preserving unity to the recitation and focusing all of the thought concentratedly upon a single subject. This will make for better speech by enabling pupils to think and speak connectedly, rather than in detached bits. The assignment will include, of course, book, chapter, and page references for those topics that have to do with the history of the mining question. The topics may be assigned to individuals, or to committees, or row by row, but in such discussion as follows this sort of freedom, there will very likely develop a good question for debate, or more than one, that may be used for a subsequent oral recitation. The thing that we are principally concerned with here, however, is the implied and coherent surrounding of a single subject for



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discussion in the current topic recitation. This makes not only for a sound pedagogical practice, but also for effective training of the speech faculty and for development of logical processes of thinking.

When a pupil makes a speech before the class for the purpose of acquiring training in speaking for social purposes and for emergencies, he should know what he wants to say and how he wants to say it. He reaches the pink of his training when he is able to meet the speaking situation or emergency on the spur. We like to think of training in oral English as akin to that in mental arithmetic. A part, and a large part, of the process in speech training, should aim to enable pupils to formulate and hold in their heads for delivery a plan for the speech they wish to make. The purpose of the training is primarily to equip the pupil to come before an audience of one sort or another, quite without notes of any kind, and with nothing in his head but a clean-cut, pointed plan of what he wants to say. And the training should go one step further. It should develop such facility of grasp in him that he may, on the instant, as unforeseen circumstances demand, switch gracefully and confidently from the line of thought he meant to follow, to another, perhaps entirely different line.

In addition to the foregoing, much oral training must be afforded the pupil through reading, through reciting from memory, through a partial memorization of what he wants to say—the salients of his speech, for instance, the minor parts being left to be filled in as spur and inspiration come to him from his audience—through notes held in his hand or material on the board for intermittent reference. All of these are important and should be employed in the teaching of oral English. But all are chiefly means for the accomplishment of the aim defined and illustrated in the foregoing paragraph.

### ORAL AND SILENT READING

It is our opinion that oral delivery and silent reading should usually be taught in close connection, in order that the contrasts of one with the other may be fully established by the pupils themselves, and also in order that the spur of



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contest may be used to the fullest possible extent. Absence of vocalization and of expressional devices in silent reading will in some children make for a higher degree of concentration. But by no means in all. Some children who read aloud fluently enough, nevertheless read nothing but words, rather than ideas. Others who read silently, or attempt to do so, simply cannot concentrate to the same degree as when they read aloud. Tests in oral reproduction following both silent and oral reading, will reveal to the teacher many planes or levels among children in the power to concentrate. Upon such revelation, he will need to base his work in speech training. Within the same class, he will find himself obliged to administer reading, not only of varying degrees of difficulty, but likewise of widely differing types of literature. He will have to remember that even where people read silently, with no outward movement of the lips whatever, the vocal organs are, nevertheless, going automatically through all the motions of speech formation.

The same reflex occurs in the case of writing. With some people, it is more emphatic than with others, and they consequently find it difficult to read silently and to write without moving the lips. Difficult passages of reading, containing awkward combinations of accented syllables or harsh sounds, will exaggerate this reflex, and will cause loss of fluency and concentration. But passages in which syllabic accent, and vowel and consonant quality are well alternated and balanced, tend to minimize it. Easy-swinging poetry should be administered for developing fluency, and the reader may be permitted to swing with the rhythm at first, if it seems to increase facility. In both prose and poetical passages, much valuable training may be initiated by having pupils play a larger amount of voice over the principal ideas of the independent parts of the sentences they read. For children who can read fluently, but who have difficulty in grasping the meaning of what they read, the sentence-by-sentence procedure is best, perhaps the only one. It does a child little good to have some one else tell him what has been read. And in the whole comparative exercise, the teacher should emphasize the purposes that motivate in oral reading

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and set them in sharp contrast with those that motivate in silent reading. The Bible should probably be much used for drill in the former type ; the newspaper or the magazine for drill in the latter.

### ACCENTS AND SOUNDS

There is considerable clash and contradiction of authority on the subject of placing accents. The subject of vowel values is fairly well agreed upon. We fancy that people are more frequently scorned as illiterate when they make such errors as *ketch* for *catch*, than when they make such errors as *positive'ly* for *pos'itively*. How our language "listens" is somewhat more dependent, that is to say, upon vowel values than upon accentual ones. But the accurate pronunciation of words, both in sounds and accents, is essential to the English teacher. This means that any study of speech, which is, never forget, *of* the vocal organs *for* the auditory organs, must be based primarily upon lexicographical consultation. Every pupil must be placed upon intimate terms with the dictionary, and, if possible, with more than one kind of dictionary. He must be taught at the outset how to use it. This may be done by brief illustrated talks by the teacher. The study may be climaxed by contests in looking up words, one group of children using *Webster's Dictionary*, another group the *Standard*. And they should be trained in looking up words from every possible angle—pronunciation, meaning, spelling, part of speech, derivation, different kinds of usage, synonyms and antonyms, reference notes and signs, and so forth. One day the contest may have to do with verbal accents ; another with noun and adjective accents. The dictionary should, in turn, be explained to children as a book ever in the making, ever getting its house in order ; as a book that follows and adopts from the best writers and speakers and doers. It took *euphuism* from John Lyly ; *utopia* from Sir Thomas More ; *quixotism* from Miguel de Cervantes ; *arcadianism* from Sir Philip Sydney ; *marconigram* from Marconi ; and *sapolio*, *cocacola*, *phenol-sodique*, *glyco-thymolin* from the chemical laboratory and from advertising copy. Enriching



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such illustration as this, the teacher of English should make his pupils understand that the dictionary is Janus-faced ; that it leads and it follows ; that it teaches and it learns.

*Progrum* for *program* ; *fallow* for *fellow* ; *hum* for *home* ; *cheer* for *chair* ; *tole* for *told* ; *marry* for *merry* ; *very* for *vary* ; *fur* and *fer* for *for* ; *soar* for *sour* ; *earl* for *oil* (or *vice versa*), and a host of other inaccurate vowel utterances must be constantly corrected in the speech of junior and senior high school pupils. Their speech makes no less persistent demands upon their teachers when it comes to the accentuation of such words as *address*, *adult*, *champion*, *comparable*, *detail*, *exquisite*, *finance*, *formidable*, *horizon*, and the rest.

Negligent and ill-educated people are prone to reduce the rich variety of sounds of the English alphabet to very few. They are inclined to pronounce all vowels alike in such words as *government*, *supplement*, and *instrument*, making them respectively *guvurmunt*, *supplumunt*, and *instrumunt*. Such carelessness coarsens and deadens the very delicacies for which our letters and their sounds were especially devised.

There are few, if any, safe general rules for accent. It is the course of wisdom to fix in mind the accentuation of every word, as a distinct and individual pronunciation case. Primary accents *tend* to fall upon roots. Accent in dissyllabic words *tends* to fall upon the second syllable when the word is a verb, upon the first when the word is a noun. As a word is increased in length accent *tends* to move forward. But all of these *tendencies* are beset with exceptions and are unsafe as guides. Children in particular are too strongly inclined to "emotionalize" the rich fluidity and variety of accentuation, that is, they tend to accent by feeling rather than by ear, or by arduous study of the dictionary. Their "pet" examples in this field are *ab-so-lute'-ly* and *pos-i-tive'-ly*.

The following word list has been called the best of pronunciation tests. It includes many words that give the educated adult pause on occasion, and have been known to drive him to a choice of synonym of easier and more certain accents. Indeed, some of these words—*adult* and *address*, for instance—are so frequently mispronounced (misaccented), that the dictionaries of the very near future may have to yield in



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recognition of common pronunciation error and call it acceptable if not correct. The form of word given is that, probably, in which mispronunciation most frequently occurs.

abdomen, absolutely, absorb, acclimate, accompanying, addict, address, adept, administrative, adult, aeroplane, alias, alien, allies, alternate, amateur, apotheosis, apparatus, applicable, audacious, automobile, aviation, aviator, barrage, Belial, bird, boisterous, bowie, bronchitis, calligraphy, calliope, cantonment, carbine, carbureter, casualty, Caucasian, cavalry, cement, chameleon, champion, chauffeur, chocolate, coadjutor, comely, constitution, coral, corset, creature, data, deaf, debris, debut, decadent, decisive, decorous, deference, deficit, demonstrable, despicable, detail, direct, director, dirigible, docile, dog, educator, elite, ensign, every, evil, exceptionable, exhaust, exigency, exhort, experienced, exquisite, extant, extol, extract, extraordinary, feminine, fiancé, finance, financier, formidable, fuel, gala, garage, gentle, girl, god, gondola, governor, handkerchief, hangar, harass, hearth, history, hospitable, hymeneal, illustrate, immediately, incalculable, incidentally, income, incomparable, indefatigable, individual, inexplicable, inextricably, infantile, influence, ingenuous, inquiry, irrecoverably, irrefutable, irrevocably, isolated, italicize, joust, jugular, juvenile, khaki, leisure, length, lenient, library, little, luxury, Malay, malingering, matinee, medieval, mediocre, menu, mischievous, moral, motor, mulct, new, Niagara, nutritious, office, often, oil, omnipotence, omniscience, omnivorous, oral, parliament, patriot, peremptory, permit, pianist, piano, politic, positively, precedence, precedents, preferable, primarily, produce, program, puerile, quinine, radiator, realty, recess, recipe, recital, recognize, recourse, refractory, remedial, repartee, reptile, restaurateur, revolt, rise, romance, roof, sacrificable, sacrifices, sacrilegious, secret, several, song, squalor, squirrel, strength, student, suite, superintendent, supple, supplement, tapestry, third, tune, usage, vitamin, whisper, whistle, window.

### IN CONCLUSION

Some one has said that every word was once a poem, just as every weed was once a flower, and every octogenarian once a sweet-faced youth. Love spoken words, then, for the poetry that is in them. Be a *philologist*, a *word-lover*. Cultivate a passion for words. Love them most for their musical sounds, but also for their color, for their form, for the science and the history and the ancestral revelation in them. Love best of all the frank, simple, direct, unassuming Anglo-Saxon words. These vernacular words have been called the words of the heart—the simple, musical word-sounds of folk songs; and

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the Latin words, the words of the head—the more difficult and high-sounding words. No one can ever become a good speaker unless he permits himself to become a bit frenzied and even fanatical about words. If he never becomes the right sort of word crank—word specialist—he will probably never grow into an eloquent and convincing speaker. Most failures in speech-making are failures attributable to an insufficient acquaintance with words. And most of the ineffectiveness of individuals in a community is due to the fact that they are “tongue-tied for words” when they come to an attempt to influence community rule for good. Community uplift is possible and probable to just the degree to which the citizenry is able to voice opinion with dictional precision and emphasis and eloquence.

### A DEPARTMENT SUMMARY OF METHOD

The following summary of methods and devices attempted in the cause of better speech by a department of English during a single semester, may here be suggestive and helpful :

1. A detailed quarter-by-quarter syllabus in word study has been put into effect.
2. The majority of pupils have been taught to use the dictionary intelligently, and have had the dictionary habit inculcated.
3. Many pronunciation contests have been held, based upon words and passages kept in constant solution.
4. Good-voice contests have also been conducted in class groups, and have resulted in establishing a sense of pride in developing and using good voice.
5. Periodic oral themes, with class discussion and criticism, have been handled from the competitive angle, and with good results.
6. Having a thought and having it well organized—these have been used as the twin bases of all good speaking, and of much good voice, though connection with the latter is not generally emphasized by the speech correction specialist.
7. Correct breathing and carriage and posture have been stressed as essentials of all good speaking.
8. Relay oratorical contests have been held in the school assemblies, seniors only participating. These have afforded intensive individual training for all seniors, and commencement speakers have been selected from among the winners.

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9. Pupils have read and analysed great speeches, from the *oral point of view*—oral figures of speech, oratorical construction of sentences and larger units of expression, *occasional* elements in all great orations, and the like.
10. In connection with nine there has been almost constant comparative drill in oral and silent reading, in discussing real and apparent meanings of literary passages as revealed by voice, in the vocal elucidation of dramatic excerpts, and so forth.
11. Parliamentary procedure has been studied in class organization, and occasionally in assemblies.
12. Plays centering in the use of voice and correct speech, that did much by way of spur and inspiration to make pupils *wish* to speak well, have frequently been given in classroom and auditorium.
13. Pupils' common errors in speech have been listed and special corrective drills given.
14. Original plays, telephone conversations, sales dialogs, and the like, have been used to concretize the speech improvement work.
15. Phonographic records of lyrics and speeches have been used to illustrate to pupils the how and the why of good speech.
16. All pupils have been required to recite from memory literary passages selected by themselves on the basis of carry-over values in life. The actual memorizing has frequently been done by way of competitions in the classroom.
17. Periodic drill in speech has been afforded through the medium of the current topic *in relation to* social and community values. The classes were frequently organized into forums and councils and round tables for this work.
18. Stubborn cases of speech defects have been handled rationally by the chairman, or by some one delegated by him, and on two or three occasions have been referred to clinics.
19. Speech squads in certain classes have done much as vigilance committees to improve the speech of individual pupils.
20. Placards have been constructed for the purpose of emphasizing the correction of especially stubborn mispronunciations.
21. Teachers themselves have spoken and read to pupils in ways to inspire worthy imitation of their methods in speaking and reading.
22. Free discussion, preliminary to extended pieces of oral or written composition, has been encouraged, under guidance. The aim has been always to impress the value of the *conversazione*, but the rigidity of the average classroom furnishing and equipment unfortunately negatives this part of the work to some extent.



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Children are always permitted, however, in this important phase of training, to turn and sit or stand, so that the informal round-table atmosphere may be to a degree secured.

### DISCUSSION

HAS oratory been relegated to the background by the printing-press, the moving picture, and the radio broadcasting? If so, does this mean loss or gain to the present generation? ¶ In conduct of school oratorical contests, what arguments can you summon to prove to pupils that the cultivation of oratory is highly worth while even at this late (?) day? ¶ Can the school publications, the school radio, the school screen be made to supplant public speaking within the school at such time as election of club or general school officers? ¶ Is the moving picture gradually supplanting the legitimate drama, do you think, or is there likely always to be a minority of people who will demand the contact of voice and physical presence in the theater? ¶ Present arguments for emphasizing play presentation in junior and senior high schools. Is the production of plays by high school pupils likely to give them a false idea of their imitative powers? Is it likely to cheapen taste in dramatic presentation, inasmuch as *finished* work is practically never possible under stress of school work and other school conditions? ¶ By what other means may you develop the best in pupils' imitative faculties and impulses, in addition to the presentation of plays and the study of the drama? ¶ Do you consider it a wholesome exercise for high school children to dramatize and act parts of novels or poems? It has been said that content dictates literary form, that is, the novel thought or the essay thought gets itself inescapably expressed in that type of expression to which it properly belongs. If this statement is true, then it would seem, would it not, that children are being mistaught when teachers require them to dramatize short stories and novels and poems? The novelized drama, like the dramatized novel, is usually a disappointment, if not, indeed, an out-and-out failure. ¶ Do you advocate the listing of common speech errors in a given school, with the subsequent follow-up of corrective exercises? If so, make such a list for the school in which you teach, and indicate the corrective exercises you would use in connection with them? ¶ Would you recommend the appointment of a speech critic in every high school, whose work would consist of visiting classrooms of all subjects and making constructive criticism of the oral expression of pupils and teachers alike? ¶ Draw up a list of the twelve or fifteen American speeches (orations) that you would include in a textbook to be used for instruction in speech-making and oral English generally. You must have regard, in formulating this list, not only for speech content in each case, but as well for the actual mechanics of oratorical discourse—oral figures of speech, vocabulary, pause, climaxes, peroration, and the like.

## CHAPTER IX

### CITIZENSHIP, AMERICANISM, AND TRUTH

#### PRINCIPLES CONFUSED

A GREAT but imprudent philosopher once said that nothing that is worth while can be taught. Forthwith the populace (instigated probably by the pedagogs) killed him ! Not only had he apparently cast an aspersion upon the noble profession of pedagogy, but he had also, apparently, belittled some of the dearest ideals of the state, patriotism among the first. He was interpreted as pronouncing it either worthless or unteachable, or both, and for this execrable ambiguity—assassination!

We have been and still are living in sensitive times. It behooves anyone who ventures to express himself on the sacred and abstract subjects of pedagogy and patriotism, and who is possessed of instinct for professional as well as for self-preservation, to observe the utmost caution in avoiding possible misunderstanding. Let the philosopher's meaning be clarified at once therefore : The worth while things are to be inspired, radiated, "contagioned," rather than merely taught. This is what he meant to say, and his dictum connotes that abstract teaching can no more make a child love truth or country than it can make him love home and parents, though the subject of English and the processes of teaching it, may and should be used as valuable backgrounds for the staging of inspiration in all the personal and civic virtues. The facts of knowledge are cold and lifeless, as such. But the truths of knowledge burn with a consuming fire whom they touch through the radiation of poised, purposeful, and positive personality. And with truth, citizenship, and Americanism in their teachable aspects, the personality and the example of the teacher are paramount.

The schools of America had *not* failed, up to 1914, to Americanize the young. Let this be emphatically understood at the very outset. The tremendous patriotic response made by the young men and the young women of the



## Citizenship, Americanism, and Truth

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country on our entering the war, contradicts with silencing finality any contention to the contrary. Millions of our youth, of every race and creed and station, went in wholeheartedly and enthusiastically, in one capacity and another, *for America*. To education be the credit! And the credit is the more satisfying when it is remembered that up to 1914 the schools had been insistently and systematically forced (as they now again are) to teach peace. They were stormed with peace propaganda, were used by pacifists as their most effective agencies—and woe betide any educational servant who advocated war! Then, from 1914–1917 came the neutrality frenzy. The schools were stormed with literature showing why we were not at war and should keep out of it. War maps were prohibited within the sacred precincts of the classroom; war discussion was forbidden—and woe betide the educational servant who dared to be *pro*-anything!

Then came another quick change. War was declared, and immediately education took its cue. Off with the mask of neutrality! On with the mail of war! The schools were stormed with reason-why and human-interest war copy, and they made telling use of it. In a vast number of instances they performed miracles, most of which were left unrecorded and unheralded in the stress and fury of precipitate events. In a few isolated instances, far too widely recorded and heralded, there was treachery—and woe has justifiably befallen the guilty educational servants! Next we were beset with after-war disillusionment resulting in materialism not only, but in a degree of indifference toward the precious old ideals that were “good enough for our fathers and forefathers.” The call still is, therefore, as it long has been, back to work and economy and normalcy and reconstruction, and out upon him who would speak too plainly about freedom, equality, and brotherhood!

This patriotic hop-skip-and-jump, necessitated by the rapidly changing and paradoxical time-spirit, made acrobatic demands upon the sentiments and emotions of education. But “*Presto, change!*”—and education never failed to turn the box-o’-tricks to the desired issue, never failed to convert the miraculous into the obvious. Destructive critics who



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make a fetish of blaming all our civic and social ills upon education, have done at once their best and their worst to show wherein education always fails the country in her hour of need. Constructive critics who make a faith of crediting all our civic and social virtues to education, thank God that education is always saving the world! And the latter never doubt that it will continue its wonder-working with broad comprehension and renewed intensity, under the expanded interpretation of life and living inherited from the cataclysm.

### PRINCIPLES CLARIFIED

Truth and citizenship and Americanism are synonyms, or nearly so, for purposes of inculcation through the English classroom. The loftiest Americanism is citizenship in the intelligent and enthusiastic performance of its functions. The loftiest citizenship performs every one of its functions with a deeply conscious, rational, and sincere Americanism. Patriotic citizenship is civic religion in action. The old definition of patriotism is "devotion to and zeal for one's country." The old definition of citizenship is "allegiance to and consequent protection by a country." These are seen now in the light of comparatively recent events to be more or less blind-alley definitions. They were quite sufficient as long as national units were static and satisfied to exist unto themselves. But progress and expansion and enlightenment and interdependence of national units have rendered extended definition necessary. A patriot can no longer think of *his* country alone as if it were surrounded and isolated by a huge wall preventive of the export and import of ideas. He is obliged now to think of *his* country *in relation to* other peoples and policies and principles. So that, for us, patriotism is zealous and devoted Americanism, in and for America, but also in and for the world. And citizenship is this sort of patriotism in constant solution, voluntary and unequivocal loyalty and allegiance to American ideals, and readiness to die for their enforcement, not in America only, but wherever and however they may be assaulted. As for wanting anything in return, such as protection, the genuine and truthful patriot citizen spurns such selfish ulterior motive, considers

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it irrelevant, and understands that, like other virtues, patriotism is its own reward. Beware of the "citizen" whose Americanism is regulated by his interests! Truth, citizenship, and Americanism are to be inculcated in youth as principles rather than as merely laudable facts or plausible poses!

They are to be presented as ideals of conduct and duty, rather than as rights and privileges only. They are to be explained, if need be, as subjective obligation and opportunity, by no means as objective ceremonial only. The inherent personal values of loyal, active citizenship are to be emphasized. Our young people must be made to feel that they are citizens of America *first*, and that *therefore*, they are, closely second, citizens of the world. And they are to be made to understand that unequivocating truthfulness and uncompromising citizenship are, among other things, qualities to be cultivated and respected, just as in concrete instances honesty and fair play and decent living are. To these ends, there are three general lines of conduct and procedure by which the teacher of English may be guided.

### PRINCIPLES APPLIED

*First*, every child, and especially every child of foreign birth or descent, must understand the meaning of such terms as *patriotism, citizenship, democracy, liberty, equality, truth, honesty, square deal*, according to comprehensive interpretation. Every school must offer to every pupil concrete opportunity for realization, through participation in some capacity, of what these terms really mean to him and his family. It would be an affront to the reader's intelligence to elaborate here schemes whereby this may be done. Up and down the country everywhere the schools are, and have been, making these terms actual and intimate by means of pageantry, clubbery, school city organization, participation in community movements, and the like. Special school organizations should rank second to no other activity in giving an understanding of and creating sympathy with American ideals and institutions. The teacher of English is able, by virtue of the scope of his subject, to take a large part in all such activities, making, as they do, for the sane interpretation



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of truth and citizenship and Americanism in natural social intercourse.

To children of foreign birth or of foreign-born parents, American citizenship must be advertised. Foreigners come here chiefly to get ; education must keep them here to glorify. This can easily be done. Advertising is both a science and an art ; it has underlying principles which may be applied to people quite as effectively as to products. One of these principles is the rationalized featuring of *you* in relation to the thing for sale. This means, in the americanizing of those having close foreign affiliations, that they be given opportunity to show America something of their native literature and custom and handicraft. The best Americanization English recitation exercise we ever saw was one in which each of the many children of foreign-born parents was privileged to present some entertaining bit of information from the land of his fathers. There were foreign poetry and picture, costume and custom, story and song, slang and idiom, newspapers and advertisements, all at the conclusion assembled at the teacher's desk under an American flag, *big enough* to cover all. Each of the various nations represented had found in America equality with every other, along with freedom and opportunity and happiness. This was excellent Americanization because it was excellent advertising.

*Second*, every teacher of English must be able upon occasion to turn his subject into an actual and practical contribution to the cause of truth and citizenship and Americanism. His subject gives him the whip hand, for he teaches the language of America, in the spirit as in the letter, be it hoped. He teaches a literature that abounds in precept and example, and that, by its very appeal, makes their enforcement inescapable.

He teaches composition, oral and written, that not only offers but makes opportunity for free discussion of problems involving truth and citizenship and Americanism, and for clarifying any honest doubts that pupils may voice regarding them. It is not meant, of course, that he shall turn all his teaching upon these issues, or that he shall go in for "whoop-up-and-bang" patriotism and "Lusk loyalty" without surcease. It is not meant that the sole aim and feature of his



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work is to be centered in these three qualities. But it is meant that he is not to take them for granted in pupils who are passing through a period—the period—of moral spinelessness and unstable ideals. It means that he must on occasion turn the teaching of his fertile subject into channels that will make for truth and citizenship and Americanism. And he must do it in such way as to make it apparent that it is the natural and logical thing to do.

The following problems, and others like them, have been successfully used for inculcating respect for truth, good citizenship, and Americanism, and for arriving at lucid points of view as to what these principles really mean. They may be used for discussion, for composition, and for practical allusion in both history and literature.

1. You have a neighbor who is constantly finding fault with the government, says everything is wrong and all our legislators dishonest. When you question him about his attitude, he confesses that he hasn't voted for ten years because, "There isn't any use." You, as an Al American citizen, have a duty to perform toward him. What is it? How will you go about it, without offending him and in a manner to convince him that he is wrong?
2. You have a friend who thinks he has done his entire duty as a citizen when he has cast his vote. He boasts that he hasn't missed a vote for twenty years. But aside from casting his ballot he does absolutely nothing in the exercise of citizenship. He believes in "letting the legislature run the government." You, as an Al American citizen, have a duty toward him. What is it? Explain fully how you will go about making him see what real citizenship means.
3. As you walk along the street you are attracted by a crowd of people who are listening to a "soap-box orator." In the course of his remarks he declares that it is the duty of citizens everywhere to overturn the government, confiscate property, and establish a regime of "what's yours is mine and what's mine is my own"! You, as an Al American citizen, have a duty to perform then and there, as well as afterward and elsewhere. Explain exactly what that duty is and tell how you would go about performing it.
4. A neighboring family of yours sends six children to the local schools. They are rapidly on their way toward becoming good American citizens. Their father, however, who has lived and worked in America for many years, was born in Europe and has never taken out naturalization papers. He says, "It's too much

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trouble," or "What's the use?" or "I'm going to stay with my old country." Give the arguments that you would use to convince this father that he is making a mistake and to prevail upon him to apply for citizenship papers at once.

5. Explain what course you would take if you were confronted with the following:

- The man who sells his vote.
- The candidate who makes impossible promises.
- The man who votes without understanding the issues.
- The moneyed interest that attempts to influence legislation.
- The man who votes as a partisan rather than as an independent thinker.
- The legislator who, after election to office, is found to be dishonest or incompetent.

6. You must take two car lines on your way home from school, and one does not transfer to the other. Your fare is, therefore, at least ten cents. You usually walk part way home to avoid the payment of two fares. But yesterday you found yourself particularly tired and decided to ride all the way home, taking both cars. To your surprise, however, you found, on entering the first car, that you had but five cents in your pocket (you had bought too much chocolate for lunch). And you found also, that on boarding the first car, you could have slipped through without putting your only nickel in the coin box, and thus have saved it for the second part of your trip. Did you "slip through"? Would it have been right to do so under any circumstances whatever? Could you at all justify a person's not paying his fare on a car simply because the conductor overlooked him? Discuss this from all possible angles.

*Third*—and in climactic place—the attitude and the personality of the English teacher should make truth and citizenship and Americanism contagious. After all, the personality of the teacher himself is the one and only hope for the efficient enforcement of these principles in the classroom. He may organize patriotic functions without end; he may play up patriotically the subject and the method of his teaching forever and a day, but if there is no radiation from the individual teacher of a deep-rooted feeling for truth and citizenship and country by way of unconscious re-enforcement, why, then the cause is lost. We think every teacher should be required to read Cardinal Newman's great sermon *Personal Influence the Means of Propagating the Truth*. It is more than a sermon: it is a preachment that



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proves beyond peradventure the superior value of example over precept. We are all of us what we are much more because of personal influence than because of papyrus or paper or precept. The great moments of any man's life, like the great qualities he may possess, are usually directly traceable to the "winning instance"\* of some particular personality. Without the fire of forceful personality behind it, and especially in connection with these three principles, teaching "does not catch."

### THE ENGLISH TEACHER'S REACTION TO REACTIONARIES

Several years ago, shortly after President Wilson and his confreres had indicated willingness to treat with the Bolsheviks, and George Davis Herron had been designated one of the delegates to the conference that was to be held on the Prinkipo Islands, a young man of seventeen dashed into a classroom and asked: "Could Woodrow Wilson get a job as an American high school teacher?" The wrong sort of teacher would have said: "Young man, sit down, and get such ideas right out of your head!" And he would have thus bottled up for further ferment and more serious outbreak in the future, certain callow sentiments that needed attention then and there.

But he had a teacher who understood that it is part and parcel of the poetic nature of children, and especially of adolescents, to fall in with radical beliefs and movements, and to take pride in expressing views or asking questions about them. He had met this sort of thing before, and he took always as his point of agreement *and* of his point of departure, the proposition that we all of us always want to realize the brotherhood-of-man millenium. He said quietly: "That's interesting, Jones. Perhaps you will give us the benefit of your opinion in the matter?" Jones did. There was general discussion among the forty pupils present, which the teacher allowed to accumulate for the first half of the period. Then, slowly and confidently and irrefutably he unraveled all that had been woven around the original absurd proposition and left the members of the class—the young

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\* See Walter Bagshot's *Nation Making* in PHYSICS AND POLITICS.



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man of seventeen in particular—without the vestige of an argument for further debate. “Oh, I see” went lispering through the air as the class was dismissed. The lesson for the hour, Milton’s *L’Allegro*, had been forgotten. But something vastly bigger than a mere lesson had been accomplished.

The right teacher is sure of his ground. He meets fearlessly such propositions as “Hamlet was a Bolshevist!” “Lenin and Trotsky were greater than Washington and Lincoln!” “Aw, this country’s rotten!” He would no more permit himself autocratically to silence such expression than he would permit himself to be worsted in the arguments that they entail. The teacher who forbids spontaneous discussion of Bolshevism in the classroom may be encouraging future trouble for the community. As a matter of fact, he should welcome the opportunity to argue Bolshevism out of the classroom. It is easy to do so, and affords so good a time for everybody but the half-baked Bolshevist.

In other words, the teacher of English must make it clear through attitude and knowledge and personality, that his classroom is the one big place in the community for daylight diplomacy and free undogmatic discussion. Discussion must not be prohibited. It must not be negatived. It must not be minimized. It is a salient in all good English teaching. Unfavorable criticism of one’s own government must not be forbidden. But the right teacher will see to it that it carries with it a burning determination for correction of evils. He will never argue that America is perfect, and he may be the greater patriot for not doing so. A country’s greatest faults are very apt to be derived from its greatest virtues, and they may be handled in the classroom a great deal more patriotically than its virtues. They point the way to the exercise of high-minded citizenship. Pre-election England is usually a huge debating society. Citizens and patriots rant and storm and agitate “fer and agin” the Government. But they do this because at election time they are more than customarily patriotic. Party government is worth while for this reason alone, namely, that at regularly stated periods it intensifies the patriotism of the individual and, hence, of the masses. The biggest opportunity the teacher has in

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“ citizenizing ” youth exists in the control and direction he may bring to bear upon “ young America ” in times of acute political stress. School politics may fittingly be used to symbolize the bigger field.

### TRUTH—OR COMPROMISE ?

A word of caution : Forms have been called the food of faith. Sometimes they are a most indigestible food. We need to be constantly alert lest they also become the edibles of education, the litany of learning. Immediately the new is initiated or the old re-enforced, the promulgation of codes becomes fashionable and necessary. And this codifying is at once the bane and the benefit of any worthy movement. Operated through the spirit, forms flourish ; observed strictly in the letter, they kill. “ I pledge allegiance to my flag ” may become meaningless, vociferous claptrap in the schoolroom, just as “ Have mercy upon me, O God ” may become the merest mummery in the church. We want not form merely, but fine feeling ; not compliance and conformity merely, but broad comprehension ; not automatism, but genuine spontaneity. Lip loyalty and mechanical maneuver are masks easy to inculcate, difficult to detect, and awful to cope with. At the same time, let it not be forgotten that in the business of training the young, there is as little place for the chauvinist as for the traitor. It is a business that calls as eloquently for rationality as for honesty.

Young people of junior and senior high school age, passing as they are through a cultural epoch in their development that tends to make them seem more amenable to untruth than to truth, will, of course, plagiarize in composition work and misrepresent in other ways. But they are morally neutral, remember, and have not yet formed right standards. It is a large part of the English teacher's job to set them right, to hold truth ever before them, and to reduce to a minimum opportunity or desire for saying or doing the untruthful thing. Senior high school pupils are especially likely to feel, and to express the feeling, that crookedness and sharp practice prevail in business and industry as well as in the professions. They get this unfortunately in large measure probably from



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the gossip of their elders and from the feature headlines in the newspapers. It is one of the most difficult forms of misapprehension about truth and the square deal that teachers are obliged to meet. Teachers must impress incessantly upon these mistaken youngsters that honesty is the *only* policy, and that the few outstanding cases of sharp practice that seem to contradict this dictum are nevertheless really the greatest proof of its truth. Campaigns against any such beliefs as this should probably be made by departments, as well as by the school organization at large. Each department is privileged to enforce truth from its own angle, which is slightly different from that of other departments. The department of English makes use of the methods and devices above pointed out. The department of history may drive home the importance of truth, and of course of good citizenship and Americanism, through showing what the strict adherence to these principles has accomplished in crucial times. The department of stenography may emphasize, among other things, the importance of truth and honesty in connection with secretarial work. The department of commercial branches has special opportunity to enforce the principles of truth through the exact management of statistical records and reports. And so on. Every department has its own particular appeal to make in establishing standards of truth and justice and square dealing, and every department should formulate definite plans for the consummation of these appeals. But the English department, more perhaps than any other, should develop methodology in this line, for the reason that its materials are so varied and its opportunities so numerous.

There was once a boy who had a great deal to say regarding the lack of principle among business men, about the sharp practices of Wall Street, about the general misconceptions of truth as taught in schools and truth as interpreted in business. He thought "business honesty" more lax and easy-going than "school honesty," for in business, he contended, every man was looking out for himself and let the other fellow do likewise. He was a very clever and popular young man, and so had influence with other pupils. It must be reported with regret that he was sometimes aided and abetted in his views by



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certain teachers in the school, themselves of doubtful attitude toward truth and morality. Came the fated day when the teacher was discussing marks with the members of the class to which this chap belonged. The teacher frequently discussed marks with pupils just before reports were to be made out, asked them what they thought they deserved, and attempted to secure from them an honest and rational opinion of their work, both on its own and in comparison. This method was used solely for testing the honesty and accuracy of pupil judgment, and not at all for relieving the teacher of a task or of obligating him in the discharge of one. It was one good way of testing pupil sincerity, and it had to be done with dignity and seriousness. When the teacher came to the young man in question he said: "James, we ought to give you ninety percent. Your work has been excellent and you've shown an unusual degree of interest. But we're afraid that if our principal and our chairman find us giving too many high marks, they will give us a low one!" This brought the desired reaction. He was on his feet in an instant, and it did not take very long to reveal the fact that sharp practice applied to *him* was not the proper thing at all. He got his ninety percent, but not until the teacher had overhauled all of his views and convictions about double standards in the practice of truth, and not until the young man had himself considerably modified certain of his convictions.

We have no doubt that a little good sound rationalized religion in the classroom could do much to help the schools in their fight for the inculcation in pupils of respect for the truth. But narrow and shortsighted denominationalism prevents such cooperation. The fight must be made single-handed, therefore; and it is a fight principally against the silly Pollyanna preachment and the wobbly pedagogy that came fully into their own during the emotional period from 1914-1920, and the end of which is not yet. The after-war indifference in attitude towards truth and justice and fair play has been due to nothing more than to "smileosophy"—"smileassophy"—inherited to no small degree by the present generation from the sunshine interpretation doled out a decade ago by its educators.

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### POLLYANNA PEDAGOGY

Now, the voice with the smile *sins* quite as often as it wins. "There's daggers in men's smiles!" And there's much more—murder, robbery, prostitution, blackmail, degeneracy. The agents of all of these are social "smilocides," and always have been. Mephistofeles was a smiler. Cleopatra was a smile-ess. Cæsar's assassination was smilingly contrived. When the criminal impulse dawned upon her, Lady Macbeth smiled. Confucius, Buddha, Zoroaster, Mohammed, Krishna, Jesus—it is recorded of all of them that they wept; that they were upon occasion angry. But you have never read that they smiled. Why, Death comes smiling upon us. And even Birth, which is popularly regarded as a happy functioning of nature, is generally heralded with the very opposite of the smile. Hamlet may have been moody most of his time, but when he set it down that "one may smile and smile and be a villain," he had at least one lucid moment.

Do not misconstrue us: We not only disbelieve in the smile; we also believe in it. We would not blight the sunshine of your smile for all the smiling world. We're for the "smile that glows celestial rosy red, love's proper hue." And we're sure that

The world was sad, the garden was a wild,  
And man the hermit sighed—till woman smiled.

and that

Without the smile from partial beauty won,  
Man was at naught—a world without a sun.

But since we have gone in for efficiency in other things, why not efficient smiling? We're for smile-honesty; for the smile that is unconfinedly from the heart, not designedly from the head; for the smile "that shines with heavenly grace upon a mother's sainted face." And we're for more of the literature of the reversed or unhappy ending for the sake of its sane reflection of life not alone, but as well for the sake of its sobering influence upon the smiling English pedagogue!

However, we refuse to believe that smiling is naturally a chronic condition with any one. Those who would have it

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appear so, are little more than facial contortionists, vacuous automata.

Eternal smiles their emptiness betray,  
As shallow streams run dimpling all the way.

Why, there must be bitter with the sweet. The outburst of righteous or justified indignation has no equal as a tonic. If you will search your experience you will inevitably find that those with whom you have dealt most seriously and most severely are your best friends today; that many of those on whom you have smiled in and out of season are untrustworthy just because of your smiling attitude toward them.

We want some thunder, lightning, rain,  
To make our sunshine lighter;  
We want some sorrow and some pain,  
To make our joys the brighter.

You may be quite as suspicious of the person who is always smiling as of the one who is always frowning.

But the question of the day is, "What's your smileage?" That's the test—also the pest. The smile's the style; therefore, the smile's the man. If you are an applicant for a job, you must have an acrobatic physiognomy. If you are holding a job, you must placard your desk and your office with such drivel as "Smile a while," "Travel miles of smiles." If you are an employer you must smile down to your employees, and thus inculcate the smile habit in them—hypnotize them into the belief that all is well. If you are a teacher of English you must eternally stress "God's in his heaven, all's right with the world," and you must eternally betray our social and ethical cowardice by refusing to interpret to the full "to be or not to be," "Tomorrow and tomorrow and tomorrow Creeps in this petty pace from day to day," and "The world is too much with us!" Politicians smile upon their subjects, throwing them figurative pennies the while and permitting them to be "slaughtered" for their politically smiling sakes. Subjects smile upwards to their politicians with hearts that hurt them and with lips that are callous with cursing. Peace smiles at preparedness; preparedness smiles at peace. Prisoners smile at keepers, keepers at prisoners. Socialists



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and plutocrats are "mutualated" by the smile. Everybody's smiling at everybody. Cheap chatter about chortling is the order of the day. The whole world is turning topsy-turvy by a great big wonderful hypocritical smiling spree!

Now how came we by this pestilence of pianissimo cachination? Is it a legacy from some bygone cult or culture? Is it a phase of new-thought (lessness)? Is it excess of prosperity, saturation with success, hobs and gobs of happiness? Or is it a sickly determination to contradict by outward sign the fact, that life is a hard struggle, and that contentment is the perpetual possession of being somewhat deceived? Does it symbolize our persistent refusal to face the facts of life as we find them? Is it a concerted movement on the part of those who have cornered the wealth of the world, in an effort to hypnotize the underlings into harmless moods? Or is it a concerted action on the part of the underlings in an effort to deceive those world monopolists into believing that their system is not going to be revised sooner or later?

But no matter. Speculation regarding the source of evils is profitless, especially when we find ourselves so far consumed by those evils that deliverance becomes puzzling. It does matter, however, and it matters very much, that this "smileosophy" has been permitted to percolate through our educational and business activities until, paradoxically enough, they have become simultaneously deficient in output and boastful in attitude.

### AND ITS RESULTS

"Spare the rod and spoil the child" was the good old schoolroom policy. Our grandfathers were reared under it. Theirs was an education of the *will*, whether they willed it or not. But then, they had an empire to build, and they had to be educated with a high seriousness. After the epoch of the rod came that of soft pedagogy. The empire was built; the new generation had nothing to do but enjoy it and maintain it—or let it run down! College presidents rhapsodized about *interest*, and called it the biggest word in education. The medieval idea of cheating people into learning by vain devices was revived. And now, behold! The age of the smile

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in education. Pedagogy now is not only *soft*; it is *slushy*. The old policy shows itself capable of being worked both ways. We do spare the rod and we do spoil the child. (This is not the same thing, please note, as saying that a child may not be spoiled by the use of the rod.) Our empire has been built and maintained and enjoyed. Now it must be spent, and spent elegantly. Now we must luxuriate in its accumulated splendors, be elegantly leisurely, and accept as the successful man him who is at once clever, lazy, and unmoral (if not immoral). The first generation was born educated; the second achieved education; the third, alas, has had education thrust upon it by the sugar-coated process of smileosophy!

It used to matter a lot to Jimmy if he were caught in a lie. That wayward colt understood that it meant bare-back chastisement for him. He didn't lie again, or, at least was sure not to get caught again; and the caution he had to take not to get caught made the lying considerably less attractive. At any rate, if Jimmy lies to his teacher today, why, it's little other than a lark. Teacher smiles down at Jimmy; Jimmy smiles up at teacher, and—God's in His heaven, all's wrong with the world! Jimmy feels better for having been petted and “deared” and smiled at. Forthwith he starts out on a career of lying. His grandpa had perhaps lied only occasionally and isolated one lie from another. But under the smile system Jimmy becomes an artist. He develops a chain system of falsehood. He organizes a club, collects dues, and is en route to become a criminal *de luxe*. And this, too, is as it should be! He must do the thing with *finesse*, for if society by accident stumbles upon the fact that Jimmy is a criminal, it will expect him to move among his equals in prison with grace and ease. He must be trained to take naturally to his knitting, to his rose-leaf sandwiches and violet tea, when he becomes the associate of high-class criminals, in a well kept prison.

Thank heaven if you have no illusions regarding “the royal road to learning”! Most people have. We believe there is a royal road to learning, but that it is the royalty that comes through toil and sacrifice and failure, rather than by way of the heritage of purple. It's a long, long way to the literary,



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a long, hard, expensive road, all the way of it, and the process of travel is subjective, every inch of it. English teachers are bound to wrong their pupils in many ways. Such subtle relationships as exist between teachers and pupils are certain to have some measure of bad result. They may unconsciously wrong their pupils by failing them *or* by passing them. But if they wrong them by making them believe that learning is easy of acquisition, that education *in excelsis* is for all, that education leads to royal palaces via royal boulevards, that it is a panacea for all the ills that human flesh and spirit are heir to, that it assures success unqualifiedly and inevitably, that it is always right and cannot blunder and bungle and blind, then they are enemies of that society they are paid to serve. And all of this is just exactly what they are often times doing under the modern system of smileosophy. They are smiling impertinence and superficiality and vacillation and irresponsibility into thousands of youngsters every day.

It is not the nature of adolescents to take smiling righteously, to interpret kindness accurately. But they can pretend to do so to perfection. In nine out of ten cases they are "haw-hawing" up their sleeves and dubbing their teachers "easy marks." Like "the robbed that smiles they steal something from the thief." They have a sense of humor that out-Twains Twain, and a sense of romance that out-Scotts Scott, two particularly dangerous qualities to be exposed to irrational, promiscuous smiling. They know full well that the greatest fun in the world is the fun of letting some one believe he's fooling you—the fun of fooling the fool! It is the sort of fun that royalty enjoys when it goes in disguise and learns about itself from its *smart* subjects. And it is the sort of fun that youth—the royal age—delights in when it hides its little but potent sins behind a teacher's smiles. Here humor climaxes the Zermatt of its high estate. It is easy to fool the wise—the wise do so much to fool themselves! But to fool a fool calls for strategy—ay, the strategy of smiling! And by and large young people are far better strategists than their elders. That's one reason why the child is father of the man.



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### PLACING THE RESPONSIBILITY

But the blame for the smiling sickness does not rest entirely upon the teacher. It rests very largely with the educational authority higher up, with that position of compromise sometimes called principal or director or superintendent or supervisor. Success for him is measured by the smile progression from the kindergarten up through the university. He fears the traditional teacher—the sort that was for so many decades subject for the cartoonist—as he fears a serpent. He fears the disease of “teacheritis” particularly, because he himself suffers from it acutely under that transparent mask of his automatic smile. Its symptoms, you know, are a corrugated disposition, a skidding mind, a punctured memory, a sixty horse-power temper, and a Weed-chain voice. His unique and grotesque problem is to keep such people in good humor. He does so by keeping them in form—the word does not refer to figure but to feigning, not to shape but to science in synthetic smiling. Everything in school life becomes a pose, an attitude. He is a leader in smile strategy! He plays the game of diplomatic warfare, and says “Smile”! Complete ignorance of adolescent life and problem is a mere detail, if his teachers will only smile!

And presto—they obey orders! They “grin horrible a ghastly smile.” They fill the famine of their faces with a facetious fidget. Their smile is about as appropriate and becoming as a library in a dungeon. It is that bitterly lovely smile of “do-come-again” directed toward the unwelcome guest—an incandescent disfigurement of physiognomy that is but the last faint echo of *The Battle Cry of Shedom*. It doesn't take more intelligence than even Jimmy has to discern at once that it is a rough (O, a very rough!) and ready manufacture for his uplift. He recognizes it at once as a masque for chronic porcupine belligerency. He is more human than any of his elders ever give him credit for being; therefore, he hates perpetual good humor, for he knows it is unnatural; he knows the difference between a grin and a smile; he prefers things that just grow or come, to those that are made to order. But his teachers smile and he smiles.

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Everybody in the school smiles. And thus the deception and the inefficiency and the vacuity and the unfaith of the world are propagated.

### "SMILEOSOPHY" AND THE BUSINESS MAN

There is just one person who at just one time does *not* smile. He is the average employer when confronted with the "smileosophical" product of our schools. Like our racial gods, he may weep, he may curse, he may be mystified, but he will not smile at this pitiable object that comes to him seeking a job. He realizes that Jimmy has been educated into a condition of perforated conscience and *décolleté* character. And he knows thoroughly well that if he makes Jimmy a clerk in his shop, Madam Buyer will like Jimmy, for lo! Jimmy smiles. But he also knows that if Madam Buyer orders six pounds of sugar and a half-pound of tea, Jimmy will probably have delivered to her house two spools of thread and a baby coach. Jimmy will be sorry, but he'll smile. And if the cumulative bungling of business amounts annually to a deficit of four or five figures to the left of the decimal point, why, what matters it, as long as we can all smile and be happy!

Big business has been paging the world for *men*. The myriad-voiced Klaxon of modern enterprise shrieks "Men!" Ask the employers of big concerns what their greatest need is at present, and they will tell you *high-valued* men. The market is glutted with *high-priced* men—cheap men who overestimate themselves, soft men who have been deceived about themselves in school and college classrooms, *English* classrooms. But there is a serious shortage of the other kind. Our namby-pamby, wishy-washy, weebly-wobbly educational method is in large measure the reason for it. "Interest your pupils," "cheat them into learning," "smile," "coddle," "help"—these are the educational slogans—and they are dishonest! There is hardly a word about "will," "judgment," "seriousness," "struggle," "dig," "drive," and the rest that our fathers knew. A little fear is the lash of God. Pupils today do not know the meaning of the word *fear* in its wholesome sense of respect and deference. And yet



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teachers stand in perfect awe of parents and children, of those above them in the educational system, and even of those working shoulder to shoulder with them. And so some of them smile in fear; some in hopelessness; some in self-defense; some in disgust; some in patronage; some in discouragement—all in hypocrisy. They smile at Jimmy when he fails, and thus make him feel that failure is funny. They smile at Jimmy when he is bad, and thus make him feel that it is heroic to be bad. They inculcate artificial attitudes in Jimmy with this smiling, until, perchance, he may come "to frown at pleasure and to smile at pain." They smile at Jimmy all the time, and he is utterly at a loss, therefore, to differentiate between seriousness and humor, between right and wrong. This is one of the many reasons why the world wants big, truthful men. This is why, when Jimmy hears that Klaxon calling him, he is powerless to answer the call!

The perpetual smile is nothing but the trademark of re-enforced conceit. The person who makes it a business to smile automatically is a syncopated egotist. The smile in education is not only a criminal form of cowardice; it is a cowardly form of crime. It is the symbol of five-and-ten cent ability. It is hyper-hypocrisy. It is a poor, weak, silly attempt at a compromise with ignorance, stupidity, and weakness, not only in education, but in business as well. We are always immoderate here in America. We thus afford the world many delightful contradictions for its amusement. But our immoderate, contradictory smiling is anything but amusing. It makes us not amusing, but preposterous. It is a sacrilege. It plays with the first and most serious adventure in life—the adventure of education. It plays with the most important phase of that adventure—with the direction and the correction of adolescent emotions. It is a trivial substitute indeed for that high seriousness that used to permeate and should still permeate, the atmosphere of the most sacred process through which the race must pass. It is bad enough that the product of our common schools is scatter-brained in mentality; it is intolerable that he should be smiled into an emotional gad-about. If you don't believe us, ask parents and citizens at large about our contemporary "smileosophy," and they will



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tell you that the smile is to education, just exactly what war was to Sherman !

### IN FINE

Once upon a time there was a beautiful princess. (All once-upon-a-time princesses are beautiful.) Her royal parents decreed that she must be reared as she was born, surrounded only by the most beautiful things in the world. She was thus permitted not a single ugly, unpleasant, or distasteful sensation. Her toys were statuettes of Greek gods carved in amber. The air she breathed was charged with orient perfumes. She heard only the most subtle and elusive of musical sounds. Her food was tinctured with those ambrosial flavors loved of the gods. She wore only the rarest silks and satins the world afforded. Her jewels outsparkled the sun by day and the stars by night. In short, her "smileosophical" educators not only booked her for beauty ; they chaptered her, paragraphed her, even sentenced her to a life of purity and innocence and sweetness. Ugliness of every sort and kind was to her a great unknown. Her preceptors were forbidden to cultivate apperceptions in her mind for its reception. It simply did not exist for *her*. When this princess smiled the buds came out to seek new patterns for their bloom ; when she spoke the birds sang in newly liquid notes ; when she danced the zephyrs yielded an unknown magic grace to the verdure. *She* was perfection's model !

*But* (there is always a *but* or an *if* in the life of every once-upon-a-time princess) when she arrived at that age where all men would love to linger and all women do, there came an unguarded moment in her life. She possessed health, wealth, and beauty—that triune of stariness that makes all men astronomers, and she possessed them to an incomparable and scintillating degree. But, alas, ugliness crept upon her unawares—that appealing, attractive, irresistible ugliness in the form of *man*. And, O gadzooks, what a fall was there ! It is said that she never smiled again, except on command, and that then the most loathsome weeds sprang up to steal new bitterness for their poison ; that when she spoke, the bats and the crows and the owlets stole her sounds for their

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own discordant shrieks, and that when she moved, the thunders roared and the lightnings flashed in anger at her awkwardness. Her eyes were blind to beauty ; her ears were deaf to harmony. Her senses all were dumb from the paralysis of that experience with Ugliness.

We ask you, which is better, to know a few of the ills of life along with its good, or to deceive ourselves into believing that they do not exist ? To frown a little, to smile a little more, to be seriously cheerful or cheerfully serious most of the time—this is the real attitude required of life. Why ignore it ? Why defy it ? Why not a little more efficiency just here in the processes of education ? If for nothing else, why not a little more sanity regarding “ smileosophy ” just for the sake of training children in truthfulness and decent straightforward citizenship ? “ High seriousness ” is a “ power that makes for righteousness.” Much smiling is a power that makes for laxity in morality and superficiality in mentality.

But you probably disagree with us about everything we have said in this chapter. Your disagreement with another's opinions is one of the penalties that he must suffer for being right. However, by way of conclusion, let us call attention to the following *seriatim dictum*.

Every department of English can initiate the campaign against dishonesty and untruthfulness and general moral flabbiness, whether they be the result of inheritance or association or “ smileosophy ” or other causes, by taking the ten steps suggested below as imperative minimum procedure.

1. By emphasizing social characteristics in literature in relation to periods, as in the Sir Roger de Coverley papers, and in relation to people as portrayed in the classics read.
2. By studying the achievements of great men and women through a graded course in biographical and autobiographical reading.
3. By analyzing great social movements in their relation to community aim and ideal, as for instance, chivalry, slavery and its abolition, equal rights for women.
4. By showing pupils, and by getting them to understand, the rationalized interpretation of honesty and uprightness as against dishonesty and trickery in social and human relationships.
5. By referring to historical example as touched upon in literature,



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and, in this connection, by concretizing the futility of the "happy ending" as well as the "exaltation of vice and crime."

6. By frequent class discussion centered upon ethical questions that arise out of present-day life as reflected in magazines and newspapers, and in modern novels and plays.
7. By detecting dishonest work, and by following it up unequivocally with reproof and discredit, and by thus making the pupil see that this is just exactly the discipline of consequences as life and the world enforce it, in spite of the exceptional case that he may perhaps glibly cite in his own behalf.
8. By constantly reminding pupils of present-day men and women leaders, who are the leaders they are because of their sterling honesty, and because of their high seriousness toward the realities of life.
9. By requiring themes suggested in literature and other school work, on such subjects as friendship, character, statesmanship, focused upon individual instance.
10. By setting in abundance such problems as number six on page 206 for class discussion and subsequent written composition.

### DISCUSSION

CAN education in the real sense take cognizance of hard-and-fast national boundaries? ¶ Each country claims to educate its youth for the country, but is there any true education that is not education for the world? ¶ Is internationalism necessarily incompatible with loyalty to one's homeland? ¶ How would you explain to a group of high school pupils the correct meaning of Stephen Decatur's famous toast: "Our country! In her intercourse with foreign nations may she always be in the right; but our country, right or wrong"? ¶ Can you conscientiously advocate to the children you teach, quantitative suffrage rather than qualitative suffrage? Would it be better, in your opinion, to confine the privileges of suffrage to those who are able to meet certain intellectual standards—graduation from elementary school, or from junior high school, or from senior high school? Where would you draw the qualification line? ¶ How would you modify high school English courses, if at all, in case exercise of the suffrage were made to depend upon high school graduation? Discuss this problem as it would reach out and touch other departments in junior and senior high schools. ¶ Some people believe that all high school pupils should be given a certain amount of religious training. Other people disagree with this point of view. The latter say that the high schools do train in morality. The former contend that morality is not enough. What is your position in the argument? ¶ How could you make the subject of English count by way of religious instruction? ¶ There is perennial despair on the part of adults regarding the status of youth. And this may be



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more or less justifiable as generations come and go. It is true that the youth of today are surrounded by greater complexities of living than any other generation of youth has ever been, what with modern invention and discovery and general achievement. The sixteen-year-old of the average country town probably knows more of the world today than his father knew at twenty-five or thirty. Is this only because there is more to be known, or is it because modern children are more alert? Is "the advance of youth" an advantage or a disadvantage in the teaching of English? Was the simple life of our fathers and grandfathers all that it is "cracked up to be"? Are the riches and sophistication of modern life all that they are cracked up to be? ¶ How can you use the subject of English to strike a balance between the old and the new, to give poise and control to the younger generation? ¶ Are you among those who despair of modern youth? Why, or why not?

## CHAPTER X

### THE ENGLISH OF COMMERCE\*

#### THE OLD CONTROVERSY

TIME was when the mention of *Commercial English* or *The English of Commerce* to a group of educators would "start a spirit," and a very stubborn spirit at that. But that time has happily passed. It is now "conceded by all" that special training in those elements of English study that pertain principally to commercial pursuits should be given the high school pupils who desire, or who are obliged, upon leaving school to enter business. And it is conceded as a corollary that those elements, segregated for special intensified study, constitute a body of secondary school learning permissibly and preferably called *Commercial English* or *The English of Commerce*.

The quarrel, what there has been of it, between the "academician" and the "commercialist" has been very largely the result of unsympathetic misunderstanding. The former, never having seen close at hand the economic pressure upon many high school children, and never having himself been directly interested in business, quite naturally stood aloof from any movement that, as he thought, tended to short-cut training in the mother tongue for utilitarian ends. He argued that directing a child's dialectic apperceptions tradeward is a none-too-lovely business. The latter held that it is a distinctly lovely business to turn a child's dialectic apperceptions in any helpful direction. He believed the study of trade to be ennobling—quite as ennobling as some literature, which in the majority of cases goes directly to trade for its subject-matter, and far more ennobling than literature as "she is taught" in many places. The academician, in short, shows himself in the argument as yet a *subject-teacher*.

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\* *The English Journal*, Vol. XVI, No. 2, p. 101; *The Educational Review*, Vol. LVIII, No. 2, p. 161.

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The commercialist shows himself this and more, namely, a *pupil-teacher*.

### PURPOSE

The purpose of teaching the English of commerce is not, as some would claim, to make children more efficient tools of trade by instructing them in special vocabularies and different kinds of shop talk. This aim is, rather, to fit them for their life, for the niche in life that economic conditions make it imperative they be fitted into. And the aim also is to provide these pupils with a sense of values for well rounded living. No one has ever yet, to our knowledge, contended that business education or any phase of it is of itself a complete education. All its sponsors contend that only when business education is *combined* in proper balance with the customary academic subjects, does a complete education result. Courses, like the one reproduced at the end of this chapter, are not intended for consumption alone and unaccompanied. They are, rather, but a part of the English work in a school, the other part consisting of reading or literature, in about equal parts with the work in commercial and vocational composition. But we submit that a three- or four-year graded course in business letter writing; in composition based upon subjects taken from industry, business, economics, community civics, domestic and foreign trade, and the like; in word study, spelling, punctuation, figures of speech, advertising and selling, would of itself make somewhat for a sense of values for well rounded living.

Those of us who are enthusiastic in the cause of the English of commerce believe thoroughly in the spirit of the marketplace, to be sure, but we resent the accusation that we are sacrificing English to industrial efficiency. As a matter of fact, English courses have been known to be sacrificed on the altar of artificial intellectualism. Those of us who try to interpret life by living it prefer to follow Emerson's dictum: "If you would learn to write, it is in the street you must learn it. Both for the vehicle and for the aims of fine arts, you must frequent the public square. The people, and not the college, is the writer's forum." And many of us are very sure that it



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is impossible to separate literature from life, no matter how hard some of our teachers and professors of literature try to divorce the two.

### DEFINITION

Teachers of commercial English do *not* believe that there is any such thing as commercial English in the sense in which they are misunderstood, any more than they believe that there is such a thing as mechanical or gardening or hardware English. They believe that language must be adapted to the work required of it. The English of commerce has its vocabulary, just as any technical subject has. Its style is that of the spoken word. The better the spoken word, the better its written form is adapted to business-building purposes. Business style is correct, specific, crisp, strong, beautiful—beautiful with the glory of the athlete's body. In it there is no atom of waste, but in every fiber the dynamic force of attraction, interest, and persuasion to action. Macaulay and Burke adapted language to meet their specific purposes. Lawyers and doctors and preachers adapt language to meet their respective purposes. Is there something ignoble in the business man's doing the same thing? Is he not entitled to the privilege of marshaling the artillery of words to his ends also? We think he is. And we refuse to have these ends abstractedly identified with money-getting, and to have it said, therefore, that teachers of commercial English enforce emphasis upon money-getting. Nothing could be further from the truth; no argument could be more dishonest and unjust.

### LITERATURE NOT LEGISLATED OUT

Those who shrug at commercial education, and especially at the English of commerce, have the feverish fear that literature is to be neglected, to be cheated out of its own, in commercial curricula. The fear is unjustified. But some of us engaged in commercial work are disciples of the late Professor Hiram Corson, who for years sent out from Cornell University students inspired by his vocal interpretation of the great masterpieces of literature. We have done much reading of literature to high school pupils and have allowed

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the "teaching of literature" to begin and end there. The pupil reactions were almost invariably thoroughly satisfactory and enjoyable. We began teaching years ago with vivisection of literary masterpieces, but during that period of utter darkness we never had a single spontaneous reaction from the pupils in our classes. Not so very long ago we visited a teacher of teachers in a large university in the East. The recitation, on *The Merchant of Venice*, was opened by the "professor" with, "Well, what's on your minds?" He was a mad, mad wag! A young woman from the West, a future teacher, asked "Why did Shylock want the pound of flesh?" This was *meat* for a twenty-minute general discussion! Then the "professor" interrupted with, "Anything else?" Another ardent member of the class asked, "What is the real purpose of the casket plot?" Another twenty-minute general discussion! Then another devilish "Anything else?" from the "professor." A third twenty-minute discussion; then the bell, and the "professor's" announcement, "That's all. Next time *Macbeth*."

Now, this is the sort of thing that many an academician contends—or used to contend—will provide from literature values for well rounded living. This is the sort of random-roving "motivation" that has for so long a time made the product of our high schools the laughing stock of those men and women who live in, for, and with the world. We have seen and heard, and, in the past, done so much of it, that we could favor a constitutional amendment prohibiting it. We should rather be accused of perpetrating a travesty on education than be caught doing this kind of thing in an English classroom. Part of our fight with ourselves to get away from this old dryasdust formalism in the teaching of literature to pupils who do not have the opportunity of going to college, and to get right into life and the unaffected love of literature with those pupils, has resulted in the reaction to commercial and vocational English. It has saved the day for us. It has likewise saved literature for our pupils in the classroom. And it has resulted in the construction of the syllabus in commercial and vocational composition reproduced below.

The work as here laid out covers the last year of junior high



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school and the three years of senior high school, or the full four-year high school course. It is doubtful whether the English work of the first two years of junior high school should be differentiated along special lines. The work here planned presupposes that English, including oral English, is taught five periods a week, one or two of which are given over to the reading of literature, and the remaining three or four to the work indicated in the syllabus. This is the only syllabus of the kind, as far as we know, that has "stood the test," that has been officially approved by the authorities in a large city, and has been tried out successfully and enthusiastically by the teachers of English in large city high schools.

### A SYLLABUS IN ENGLISH COMPOSITION

Commercial and Vocational

FOUR YEARS

*Five Periods Weekly*

#### FOREWORD

To enable pupils to read intelligently and intelligibly ; to equip them to speak and write accurately ; to inspire them with an unaffected pleasure in the reading of good literature—these should be the general aims of the high school teacher of English.

If, in addition, through the guidance and instruction of their teachers, commercial pupils may be brought to some understanding of the far-reaching and uplifting significance of trade and industry and commerce ; if they may be made to see that the real business of the world, whether that business be big or little, is both an art and a science ; if they may in some manner be led to acquire facility in business expression by means of the study of specialized vocabularies and by live discussion of subjects pertaining to the commerce and industry of the community in which they live and in the world ; if, in other words, their dialectic may be directed tradeward and the formation of their apperceptions similarly motivated—why, then, their teachers shall have been teachers of English not merely, but ambassadors of business and missionaries of enterprise as well.

In fine, to read a little, to speak a little, to write a little, to enjoy a little the father tongue of the here and now as well as the mother tongue of the then and there, constitute the whole of the training in English for the pupil who would sally forth from high school into the world of work.



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Given average human intelligence and average mental curiosity on the part of the teacher of English, the task of instructing, as of learning, along these lines should be both a joy and a revelation for teacher and pupil alike.

Let it not be forgotten that a syllabus is, after all, the expression of an ideal, an educational ideal. Let us never cease striving to realize it. Let us never be discouraged if we do not even glimpse the goal. Let us ever stand ready to deviate from it, to ignore it entirely, whenever and wherever the teaching point of a class or of an individual pupil indicates that we should do so. The education of a child is too precious a consideration to be interfered with for a moment by anything so approximate as even the best syllabi must necessarily be. It is permitted the college professor to be interested in his specialty first and in education afterward. To the high school teacher is vouchsafed the greater luxury of being interested in the education of youth first and in his specialty afterward.

The placement of subject-matter in the following syllabus will be found at variance in some respects with the regulation syllabi in both oral English and written English. The variance, however, is never so great as to be cause for disqualifying pupils who study under this course from the uniform state and city examinations given at regular intervals.

There is, on the contrary, so much in common among them, term by term, that it is an easy task to meet the requirements of all three at one and the same time. Any syllabus in vocational English composition must needs be a modification of or supplement to a fundamental English course. Its chief difference is, after all, one of motivation or point of view only.

A final word may be necessary regarding the special work laid down in the following pages. Since it is the business of the high school to prepare pupils for life, it follows that those human activities intimately connected with life must be treated to some extent in the high school classroom.

Newspapers, magazines, advertising, salesmanship, finance, industry, management, secretarial work, and other allied activities, are closely connected with commercial life. Therefore the commercial high school must devote some of its instruction to a consideration of these subjects. It must not aim, of course, to turn out full-fledged journalists and advertisers and artisans. But it must focus pupils' thinking and direct pupils' reading along these lines. It must help them to acquire dialectic energy in commerce and industry. It must create in them apperceptions that will quicken their adjustment to these special lines of commercial enterprise when they take their place in business. It may do nothing less than this. If, in individual instances, it can do much more, why, glory be !

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## FIRST YEAR

### FIRST SEMESTER

#### ORAL AND WRITTEN COMPOSITION

*First Quarter.* Short themes and discussions on various subjects pertaining to pupils' own experience at school and at home, at work and at play. Social, ethical, literary, community, business subjects to be selected in correlation with courses in community civics, office practice, elementary science, and other first year work. Outlining. Special stress on the use of the sentence. Classified advertisements for *Help Wanted* and *Situations Wanted* columns. Self-analysis plans and discussions.

*Second Quarter.* Longer themes and discussions, principally on industries and other activities of the community, and on pupils' special interests, as in first quarter. Close correlation with other first-year courses. Outlining. Classified advertisements as in first quarter, and, in addition, classified advertisements of sale and exchange. Self-analysis plans and discussions. Continued emphasis on the sentence.

#### LETTER WRITING

*First Quarter.* Notes of excuse and request. Letters of application for positions of the various kinds for which the first year of the school course prepares. Friendly letters.

*Second Quarter.* Letters in reply to advertisements. Letters of order, acknowledgment, and simple credit or receipt, as suggested by the various industrial and commercial activities of the community. Notes of announcement and direction. Friendly letters.

#### WORD STUDY

The use of the dictionary. Facility in the finding of words. Extension of this instruction to the use of catalogs, directories, gazetteers, and other similar compilations. Special spelling lists. Specialized word lists—home, school, individual, community, industry, commerce, etc. Methods of alphabetizing. Card indexing. Rudiments of filing—alphabetic, numeric, geographic, subject. Proper names. Hyphenation. Capitalization. Memorizing of words and phrases as an aid to acquiring speed in typewriting.

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## FIRST YEAR

### SECOND SEMESTER

#### ORAL AND WRITTEN COMPOSITION

*Third Quarter.* Brief stories and explanations, centered mainly in the enterprise and production of the community. Conduct of conversations in various relationships. Report of telephone conversations and of business and friendly letter series. Outlining and charting. The qualities of courtesy, accuracy, promptness, tidiness, as business assets. The grouping of sentences into brief paragraphs. Classified advertisements as in first semester. Current topics.

*Fourth Quarter.* Brief stories and explanations continued. Composition subject-matter as in third quarter, with extension and variation. Outlining and charting. Exercises in writing and reporting conversation. The preparation of recipes, patterns, directions, itineraries, measurements, and other specific and utilitarian forms of explanation. Classified advertisements continued. Current topics. Complete review of the year's work.

#### LETTER WRITING

*Third Quarter.* Letters of inquiry and information. Letters of claim and adjustment. Stationers' business and social forms. Telegrams. Cablegrams. Codes.

*Fourth Quarter.* Official letters. Letters of notification. Handling of mail in office routine. Letter reports of interviews. Stationers' business and social forms. Notices. Telegrams. Cablegrams. Codes. Complete review of the year's work.

#### WORD STUDY

Continuation and review of work of first semester. The study of diacritical marks. Accent and pronunciation. Drill in troublesome vowel and consonant sounds. Correction of common errors of speech. Rules for the formation of plurals and possessives. Specialized word lists, as in first semester, further differentiated. Abbreviations. Signs. The use of figures for words, and *vice versa*. Capitalization, especially of hyphenated terms and of titles. Word division. Exercises in rapid visualization of words (*reality* and *reality*, *Armenian* and *American*, *reverence* and *reference*, *sympathy* and *symphony*, *synonym* and *cinnamon*, *ellipse* and *eclipse*, and the like) in correlation with typewriting work.



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## SECOND YEAR

### THIRD SEMESTER

#### ORAL AND WRITTEN COMPOSITION

*First Quarter.* Industrial and commercial stories—the story of a ribbon, the biography of a baseball, the career of a grain of wheat, etc. Industrial stories to be read and discussed, such as *The Story of Wool*, *The Story of Cotton*, *The Pit*, *The Reign of Law*, *The Blazed Trail*, *The Business Adventures of Billy Thomas*. Special stress on the paragraph, especially the newspaper paragraph. A study of the newspaper and the magazine in their relation to commerce and industry, to home and school. General analysis of their content and form.\*

*Second Quarter.* Industrial and commercial stories continued. Pupils encouraged to speak and write on the work of parents and friends. The inter-relation of paragraphs in articles in newspapers and magazines. Continued study of the newspaper and the magazine. Book English *versus* newspaper English. News items. News records. News stories. Frequent exercises in the writing of all three types, on subjects of current national and international interest. Write-ups of school events. The English classroom and the school paper.

#### LETTER WRITING

*First Quarter.* Letters to editors on subjects of school, community, national, and international interest. Letters of protest and suggestion, revision and correction, based upon news stories.

*Second Quarter.* Letters to editors, as above. Letters to the school paper. Inter-class and inter-school correspondence. The place of letters in the conduct of school and business affairs.

#### WORD STUDY

Prefixes, suffixes, roots. Lists of commercial words of Greek and Latin origin and combination. Rules for words ending in a consonant and in silent *e*. Construction of word lists from newspapers and magazines. "Keeping abreast with words." The study of current vocabularies and their formation. New words. Economy in diction. The construction of pupil word-books. Dictation—familiarity with words and accuracy in their pronunciation as an aid to efficient dictation. Correlation with department of stenography and typewriting.

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\* The work in newspapers and magazines introduced at this point should be kept general and elementary. It should be intensified in the third year in connection with advertising and selling, and results of the work should be drawn upon freely throughout the fourth year.

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## SECOND YEAR

### FOURTH SEMESTER

#### ORAL AND WRITTEN COMPOSITION

*Third Quarter.* Stories and explanations accompanied with brief, lucid descriptions of business and industrial commodities. Practice in the description of commodities. The use of charts, graphs, diagrams, tables, drawings, for purposes of elucidating descriptive and expository stories. Newspaper and business English paragraphing. The writing of editorials and special articles. The relation between news stories and editorials. News summaries. The news paragrapher. Précis writing. Special reports on magazine articles—their relation to news, their importance to business, their inspiration for editorial treatment, etc.\*

*Fourth Quarter.* Business description *per se*, and in combination with stories and explanations bearing upon industrial and commercial enterprise. Practice in the construction of illustrated composition. The formulation of rules, regulations, platforms, policies, etc. News summaries. The news paragrapher. Précis writing. Special reports on newspaper and magazine articles, on newspaper and magazine construction, on newspaper and magazine policies. Some study of the marvels of printing machinery. The newspaper and the magazine as world influences. Complete review of the year's work.

#### LETTER WRITING

*Third Quarter.* Letters of specification. Special stress upon the letter series. Complete sets of follow-up letters of the question-and-answer variety. Précis letters.

*Fourth Quarter.* Letters of specification continued. Letters of introduction, congratulation, condolence, recommendation. Petitions and resolutions. Précis letters. Complete review of the year's work.

#### WORD STUDY

Continued study of prefixes, suffixes, and roots. Correlation with classes in Latin and in modern languages. Special study of such words as *airplane*, *boycott*, *calico*, *cambric*, *capricious*, *cashmere*, *cereal*, *cologne*, *curfew*, *filibuster*, *lawn*, *linen*, *lisle*, *lynch*, *mackintosh*, *madras*, *marconigram*, *phaeton*, *sincere*, *worsted*. The human element in word origin and growth. Rules for words ending in *o* and for words spelled with *ei* and *ie*. Newspaper and magazine regulations, as they bear upon word usage. Continuation and further development of word lists from newspapers and magazines. Dictation.

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\* See footnote on preceding page.

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## THIRD YEAR FIFTH SEMESTER

### ORAL AND WRITTEN COMPOSITION

*First Quarter.* Narration, exposition, description, in special relation to advertising and selling. Advertising and sales argument: induction and deduction; arguing from casual relation and analogy; fallacies; briefing. Themes, discussions, reports on the principles of advertising and selling. Advertising and sales stories. Advertising and sales magazines. Analysis of mediums, markets, commodities. Study of supply and demand. Wholesale and retail advertising. Styles of advertising. Mechanics of advertising. Color, shape, size, design, illustration, contrast, lettering, phrasing, placement, etc., as elements entering into the construction of copy. The writing of display advertisements. Analysis of current advertising. Paragraphs, sentences, words, as vehicles of advertising expression.

*Second Quarter.* Work of first quarter to be continued and extended. The general principles of composition summarized and applied to advertising expression. Veiled or indirect advertising argument. Trademarks and slogans. The advertising campaign. Advertising management. The advertising agency. Trade channels and advertising sources. Mail-order advertising and cataloging. The relation between advertising and selling. Analysis of advertising and selling models. Following up advertising to sales efficiency. Construction of local and national copy. Specialization in the advertising of certain commodities. Reports on reading and investigation. Elements of advertising psychology. Advertising and selling in relation to and as reflection of national and world affairs.

### LETTER WRITING

*First Quarter.* Advertising and sales letters. Promotional letters. Letterheads and inserts. Form letters.

*Second Quarter.* Advertising and sales letters continued. The sales follow-up letter series. Promotional letters. The letter campaign.

### WORD STUDY

Word usage. Word invention. Synonyms, homonyms, antonyms, archaisms, barbarisms, slang, etc. Short words and long words. Right words and wrong words. Connotation and denotation. Word profit and loss. The power of well chosen transitional words. Idiom good and bad. Misconstructions resulting from unfamiliarity with native idiom and lack of fluidity in expressional forms, as: "How is it by you?" "Let me get into that drawer"; "He took it on me," etc. Specialized vocabularies in advertising and selling.



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## THIRD YEAR

### SIXTH SEMESTER

#### ORAL AND WRITTEN COMPOSITION

*Third Quarter.* Special emphasis on the four composition types as vehicles of sales expression. Textiles: cotton, wool, silk, linen, etc. Merchandising. Sales-check practice. Sales vignettes. Mock sales contests. The construction of sales booklets, circulars, catalogs, folders, etc. The sales composition series. Special reports from current business publications. The small shop. The department shop. The chain shop system. Wholesale and retail selling. Display. Sales: damaged goods, marked down, closing-out, hourly, season, etc. Charge accounts. Sales recording. Mail-order selling. Price marks. Variation of selling method according to commodity, community, season. Keeping sales true to advance advertising.

*Fourth Quarter.* Work of first quarter to be continued and extended. The general principles of composition summarized and applied to sales expression. Veiled or indirect sales argument. Tact, sincerity, honesty, earnestness, initiative, tidiness, appearance, good English, ambition, loyalty to firm, loyalty to American goods, reliability, courtesy, accuracy, cooperation, etc., as assets in filling the sales job. Personality and its meaning. The outline for the sales talk. The sales talk. Different types of customers. Getting the approach. Selling service *versus* selling commodities. The buyer and his job. Stock adjustments. Contests in business writing and speaking. Complete review of the year's work.

#### LETTER WRITING

*Third Quarter.* Testing sales letter results. Placement letters, selling service of pupils. Collection letters. The collection letter series. The private secretary and his duties. The systematizing of correspondence.

*Fourth Quarter.* Collection and placement letters continued. The construction of sample sets of business office forms for various types of business. Complete review of the year's work.

#### WORD STUDY

Word arrangement. Climax and antithesis. Transposition and inversion. Figures of speech as especially applied to advertising and selling, as "Velvet Joe," "Have you a little fairy in your home?" "Ivory Soap," "Ironclad." Word lilt, euphony, and harmony. Practice in the avoidance of monotony in word usage. Proper commercial and geographical names. Capitalization for purposes of accent. The size of words as an element in advertising and circularizing display. The use of foreign words as trade names. Family names for advertising purposes.

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## FOURTH YEAR SEVENTH SEMESTER

### ORAL AND WRITTEN COMPOSITION

*First Quarter.* Intensive study of production, industry, and enterprise. Farm. Factory. Mine. Plantation. Transportation. Marketing of grain, beef, sugar, cotton, wool, steel, machinery, etc. Development and expansion of industry. The cooperative movement. Panic. Public service. Legislation pertaining to labor, wages, employment. Foreign and domestic trade. Publicity content and method, especially as bearing upon the various branches of industry. Themes, reports, discussions, debates, based upon research in the various industries. The construction of charts in the sequential study of special subjects. The school shop and other activities. Reading of special books and magazines.

*Second Quarter.* Intensive study of organization and management. Wholesale and retail sales management. Advertising and selling management (more advanced than in sixth semester). Store and factory management. Employment and its problems. Traffic supervision. Commissions, agencies, unions, leagues, and similar organizations. System building and installation. Incorporation. Office organization. Incentives to efficiency in managerial methods. Standardization. Departmental correlation in business establishments. Executives, assistants, and secretaries. Themes, reports, discussions, debates, based upon research in these various subjects. The school shop and other activities. Continued study of publicity. Press-agency work. Special books and periodical publications.

### LETTER WRITING

*First Quarter.* Letter-within-letter communications. Letters containing reports, excerpts, graphs, and other elucidating materials. Publicity and press-agency letters. Credit letters.

*Second Quarter.* Letters to public explaining changes in policy, in management, in house development, etc. Printed pamphlets in letter form, containing statements, estimates, analyses, etc. Publicity and press-agency letters. Credit letters.

### WORD STUDY

The construction of vocabularies special to the various types of subject-matter studied during the term. Study of the principles of simplified spelling. Special emphasis upon shades of meaning between words of similar significance, such as *prompt* and *rapid*; *facetious* and *good-humored*; *general* and *generic*; *brisk* and *lively*; *stahwart* and *strong*; *effect* and *affect*; *advertising* and *publicity*.

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## FOURTH YEAR

### EIGHTH SEMESTER

#### ORAL AND WRITTEN COMPOSITION

*Third Quarter.* Intensive study of finance. Thrift. Trust companies. Savings banks. National bank system. Insurance. Credits. Accounting. Collection. Investment. Sales analyses. Budgets and appropriations. Securities. Exchange. Price maintenance and fluctuation. Study of circulars and folders issued in connection with the various branches of finance. Finance publicity. Publicity and propaganda. Advertising charts of school cooperative shop, of school paper, of school organizations. Themes, reports, discussions, debates, based upon research in these various subjects. The bearing of national and international affairs upon finance. Study of loans and financial reports.

*Fourth Quarter.* Intensive study of the development of personality as an asset in business. Types of successful industrialists, managers, financiers. Special study of biography and autobiography: Rhodes, Hill, Harriman, Roosevelt, Strathcona, Wilson, Montefiore, etc. Themes, discussions, reports, debates. Preparation of manuscript. Proof-reading. Exercises in presiding at meetings. Parliamentary order. Illustrated and charted graduation thesis on some commercial and industrial subject suggested by the particular line of work in which the pupil desires to engage. Elaborate bibliography. Special reports of progress at regular intervals during term. Complete review of the year's work.

#### LETTER WRITING

*Third Quarter.* Study of the duties of the correspondence chief in a large business office. Propaganda issued in letter form. Financial announcements. Consular reports and letters. Contracts, leases, notes, checks, bonds, stocks, and other forms, all studied from points of view of content, construction, and phraseology.

*Fourth Quarter.* Study of the letters of eminent business men and industrialists, from the point of view of personality. The correspondence series in connection with the writing of a graduation thesis, all letters involved to be filed with the thesis. Complete review of the year's work.

#### WORD STUDY

Complete review of word study of the preceding semesters. Construction of vocabularies special to the proposed pursuits of graduates. Indexing and cross-referencing in connection with the graduation thesis. Construction of bibliographies.



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The work in a course such as is outlined above may be satisfactorily initiated as follows:

Teachers of entering first-year high school pupils may have them answer the following questionnaire sometime during the first month of the term. A committee may be appointed in each class to summarize and chart the answers, and the information thus gathered about the individual members of the various classes may be made the basis of theme work and class discussion. The answers may be put together in the form of an autobiography or letter chronology, if desired. This type of exercise has been found effective not only in aiding teachers to get a more thorough understanding of their pupils than they otherwise could, but also in fitting pupils into proper channels of specialized work, and in stemming to some extent first-year attendance mortality. The exercise should always be accompanied with a complete and sympathetic explanation of the entire six-year course of study in junior and senior high schools.

1. Name.
2. Address.
3. Date and place of birth.
4. Public or other schools previously attended.
5. Subject of highest standing in previous school.
6. Subject of lowest standing in previous school.
7. Subject liked best.
8. Standing in graduation class, if a graduate.
9. Why did you come to high school?
10. What does your father do?
11. What does your mother do?
12. From what country (or countries) did your father and mother come (if not native born)?
13. What do your sisters and brothers do?
14. What business activities are located in the neighborhood of your home?
15. Name all the different kinds of work you can think of.
16. What do you think you would like to do on leaving school?
17. Give reasons for your answer to the foregoing question.
18. Is it your intention to remain in high school for the entire course?
19. Why did you select this particular high school?
20. Why did you not go to business college?
21. Why did you select the commercial (or technical or industrial) course?
22. Tell of anything of special interest in your school life so far,

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23. What special services did you render to your previous school ?
24. Why did you select the particular foreign language you are studying ?
25. Tell briefly just what sort of person you think yourself to be, stating likes and dislikes, special aptitudes, etc.

### DISCUSSION

WHAT refutation are you able to present to those who insist that there is no such thing as business or commercial English ? ¶ In the adaptation of language to definite aims and ends, could you recommend the English of John Milton's *L'Allegro* for use in a letter of claim against a large department shop ? Prove your answer to this question by means of concrete references to the text, references that cover vocabulary as well as construction. ¶ Why are the words *till*, *hawthorn*, *execrate*, *nymph*, 'sblood not, strictly speaking, to be considered as commercial words ? Why are the words *agent*, *factor*, *deficit*, *financial*, *debit* not, strictly speaking, to be considered as literary words ? ¶ In the same way, why is the first sentence here unsuitable for commercial purposes, and the second suitable for such purposes : *He was a courtier than whom none stood higher in the monarch's esteem . . . . He was rated at one million by both Dunn and Bradstreet* ? ¶ Would you correlate reading to some extent with composition subject-matter in classes in commercial English ? If so, what novels, poems, essays, and other types of literature would you make use of ? There are several lists of novels published in which commercial and industrial subjects are treated. (See appendix of *Working Composition*.) ¶ Examine as many composition textbooks on the subject of business English as you can. Practically every leading school-book publisher in the country has one such book listed. In what respects are these texts in total agreement in regard to the body or exclusive content of business English ? In what respects are they in disagreement ? To what extent do the authors of such books evince the feeling that they are writing against opposition, and thus permit themselves to become defenders of a faith ? What is the proportion of treatment in these books as among the following subjects : letter writing, diction, sentence structure, paragraphing, reports, abbreviations, commercial terms, advertising copy, sales speech-making, general business composition of considerable length, direct-mail composition. ¶ In the same way examine books on salesmanship, advertising, business letter writing. As you study these books comparatively, do you find increasing evidence of a "business dialectic" ?\* ¶ Prove that the style of business English is preeminently the style of the spoken word,

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\* Students are referred to *Business Letter Practice* and *The Language of Advertising* (published by Isaac Pitman & Sons) ; to *The English of Commerce* (published by Charles Scribner's Sons) ; to *Good English* (in two volumes) (published by the Macmillan Company) ; and to *The Literature of Letters* (published by Lyons & Carnahan).

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that business English is in reality oral English even when it is "writ down on paper." (If you are a student of Latin, bring to bear here some of the *Odes* of Horace in parallel with the commercial letters of Cicero.) ¶ Contrarily, prove by examples that so-called literary English is very often far removed from the realm of oral expression. In other words, show that much of what we are pleased to call *pure literature* was never intended for anything but reading, and would be found ill-adapted for speech, especially business speech.



## CHAPTER XI

### NEWSPAPERS AND MAGAZINES IN THE CLASSROOM\*

#### CON AND PRO

STRANGE as it may seem, there are still people, both in and out of education, who believe that the newspaper and the magazine have no business whatever in the English recitation. Yet these very same people will admit that the average adult must read both the newspaper and the magazine if he is to keep abreast of the times.

They base their objection to the use of the newspaper in the classroom upon several good reasons ; namely, trivial and unwholesome news is often emphasized out of all proportion to its value ; ephemeral and untrustworthy news is likely to have much more time devoted to it than it deserves ; inaccurate and sensational news is apt to wield an influence altogether dangerous to the youthful mind. The haste under which newspaper content is compiled, and the frequency with which newspapers are issued, make it unavoidable very often to escape the presentation of news somewhat out of perspective. It is true, also, that some of the reading afforded by the newspapers, especially those of the larger cities, may be justifiably accused of being unwholesome and unfit for juvenile consumption.

But if it is granted that the average adult finds it necessary to read the newspaper, and if it is likewise granted that the high school is an institution that prepares for life, then it follows that a certain amount of information about and study of the newspaper and the magazine should be sanctioned in the junior high school, and that a somewhat more intensive study of both the newspaper and the magazine should be required in the senior high school.

To class the schoolroom study of newspapers and magazines among the much condemned fads and frills of education, is to lose sight of the intimate and valuable correlation that these mediums can be made to supply. After all, it is the teaching

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\* *School and Society*, Vol. I, No. 24, p. 832.

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method, rather than the sheer subject-matter, that decides in nine cases out of ten what constitutes a fad and a frill in the teaching process. Poorly taught, newspapers and magazines, like much other educational content, may be made a waste and even a menace to the "young idea." But properly methodized and sanely proportioned and related, they may be given values second to none in the entire gamut of English studies. They must be connected with the pupil's own composition work, with his own experience in grammar and punctuation and spelling, and with his study of literature. In addition, they must be used to blaze new utilitarian trails of expression in his experience as writer and speaker. They touch, both objectively and subjectively, practically everything that belongs to adolescent life. By their element of timeliness they feed the young person's appetite for abreastness and awareness and alertness. Through them he sees life as the pulsating force that he knows and wants it to be. In order that he may get the most and the best of what they have to yield, and suffer least from the confusion that their complexities often invite, he should probably not be required to study them intensively until he enters senior high school. They are best scheduled for graded treatment in the second and third years of the regulation four-year high school course.

### THE AIM OF NEWSPAPER STUDY

Be it said at the outset, therefore, that one of the big aims—perhaps the most important aim—in the study of these mediums of current English is to train pupils in their proper use, in the ability to assort and evaluate news and articles, and in the discernment of what constitutes news and what does not. The aim, in short, is to train in how to use, how not to be used by, the newspapers and the magazines. The aim is not—emphatically not—to turn out journalists or free-lance journalistic writers.

The high school work in connection with the study of newspapers and magazines has been grossly misunderstood by certain people who have made the accusation of overspecialization, and of usurpation of the work done by the schools of journalism. Nothing could be further from the

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truth. Teachers are simply trying to acquaint high school pupils a little with these mediums so that they will be able to use them to the best advantage when they leave high school. If instructors discover, as they not infrequently do, a pupil who appears to have journalistic aptitude, they are happy, of course, to prepare him for schools of journalism, or to assist him in establishing newspaper connections when he leaves high school.

But when the objectors go several steps further and tell us that children of junior and senior high school age should devote all their reading time to novel and play and poem, both classic and modern, then we are obliged to part company with them "for good and all." It is so easy to argue for and about the classics.

As a matter of fact, there can be no argument when it comes to the question which sort of English a child should study first, current or classic, for it is agreed that all the education a child gets must be built from and upon what he has. He does not begin his education with classic expression on his tongue; he does not hear it spoken at home; he does not read it in his early books. His proper training in English, therefore, must follow a course that will make him facile with pen and tongue, in the English everywhere about him, in which he has constant environmental grounding.

This may later lead him into the already partly archaic language of Scott or even Thackeray (if he can remain in school long enough), and much later into the semi-dead language of Jonson and Shakspeare. Even before he leaves high school he may be able to discern, with a glimmer of ecstasy, the cultural superiority of "prithee, go," over "please go." If so, and he has the time and his father the money, let him browse to his heart's content in Shakspeare and Jonson and Addison and Johnson.

He will observe for himself, of course, that Shakspearean English is no longer spoken (if it ever was) or written; that it is no longer listened to, except by a few people at very short periods; that it is not universally enjoyed, and that the exegesis that has been written about its puzzles and curiosities are a million times greater than Shakspearean output itself.



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He will also observe—if his educators permit him such a dangerous privilege—that the newspapers and the magazines contain English that he hears and uses, that he understands and enjoys, and that bears the stamp of current coinage. Turn him into the library to browse and he will gravitate to the magazines, or to the modern fiction (plastic magazine English), and he will have found his proper place.

Scott has not yet become forbiddingly curious and archaic in the large. The youngster can usually get such a good story about Quentin and Ivanhoe that he can forgive much verbosity and much that he does not understand. But just let the author insinuate himself too much, or clog and cloud the story with incomprehensible detail, and he will soon be thrown aside by the discerning adolescent.

The young reader likes directness and clearness and simplicity. He can depend upon finding this "trinity of understandability" in the newspaper and the magazine. He knows, moreover, that he can find almost infinite variety of content in these vehicles of current English. He is not sure of much but fighting in Scott, of much but adventure in Stevenson, and while he dearly loves both he does not care to be surfeited.

Besides, he finds both of these *and more* in the current literature on the library table. He prefers his adventures in homeopathic doses. He does not want his fights to last for forty days and forty nights, and to be lived through by forty others along with him. This class of forty, of which he is a member, could read many different newspapers and magazines, or many different books for that matter, and the pupils could "swap stories" in class. This would be fun. But ten weeks of *Ivanhoe* or *Treasure Island* at a stretch is too much, especially with forty others.

A part of the value of the newspaper and the magazine as teaching mediums is best seen by means of this comparison, which has probably been taken too far, but which might, of course, be taken much further, and with logical argument. As class texts in the English classroom they afford just the appeal to which youth is so eager to respond. They are always interesting looking; books are not always. They are varied in content, clear in form, simple in presentation. Books, and

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especially those books that have come down through many school generations of wear and tear and soilure, often are none of these.

Newspapers and magazines are seen by youngsters to be far more commonly in the hands of their elders than books are. Their strongest incentive is to imitate, and imitation demands guidance. Unfortunately, children do not see their parents using books very frequently. Most homes have a few books ; practically all homes have *and use* the newspapers and the magazine. We have seen members of a family quarrel for the possession of the one or the other. We cannot at the moment recall witnessing even a slight dispute among the members of a family over a mere book !

A man prominent in the business world recently told us that he had never been able to read Dumas and Hugo until a novel of each was reprinted in his evening paper. This gave him a start, and he read nearly all of the works of both in book form. Invariably he found time to read more of the daily paper than news merely ; invariably the paper furnished him with excellent fiction or essay. Leading up to the classics through this custom of reprinting, is one of the most valuable contributions the modern newspaper makes to learning. Thus it may become not only a class text, but a classic text as well. The reproduction of old and new plays in current magazines has proved likewise of great educational value. Two of the commonest arguments heard against the use of the newspaper and the magazine in the schools are that they contain so much " twaddle," and that newspaper and magazine English is slipshod and uncouth. Certainly the reproduction of classics can not be called " twaddle." And it is well to remember that the work of most of our great writers of fiction appeared serially in standard periodical publications before it appeared in book form. If there had been newspapers and magazines in Shakspeare's time, as we have them today, his works would probably not have escaped serial publication.

### ENGLISH AS " SHE IS JOURNALIZED "

As to just what constitutes newspaper and magazine English, in the bad sense, it is very difficult to be certain.



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Such English, however, is not slipshod ; it is unconventional. It is not uncouth ; it very often is " breezy." It is certainly remarkably good, when the necessary haste and complexities of newspaper construction are taken into account.

There is really little or no difference between the English of our *best* papers and magazines (and these are the only ones under consideration, needless to say) and that of our best essayists and novelists, or of the best essayists and writers of the latter half of the nineteenth century. It is merely fashionable among certain ultra-culturists to condemn current English. It would be just as difficult for them to point definitely to a solecism in the pages of the *Century* as in a novel by James Lane Allen or Mrs. Wharton.

And of course the curiosities and enigmas and archaisms of an author even so modern as Scott can not be found, nor will they be found in *Harper's* when the issue of the present month is as old as *Kenilworth* now is.

English is settling constantly, as it is growing constantly. A seventeenth-century colloquialism is much more difficult for the twentieth century to understand than a twentieth century colloquialism will be for the twenty-third.

The most frequent liberty that writers of current English seem to be taking with the convention of construction is that of making a dependent clause or phrase stand alone as an independent sentence, and this is rarely serious because the independent portions are so easily implied. But this sort of liberalism in expression is becoming so common, not only in periodical literature but in modern fiction as well, as to be allowable and unobjectionable so long as the meaning is kept quite clear.

We once heard Dr. Stanley Hall say that it is good to get pupils into the library just for the wholesome smell of books, if for no other reason. So we believe it is good to get pupils into contact with newspapers and magazines, not just because newsprint has a clean and agreeable smell to most people, but chiefly because of their orderly and impressive makeup. The format alone of the good newspaper and magazine has an incalculable influence for good order in all kinds of writing.

Of course we are speaking of the new, unfolded newspaper



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and the unused magazine. One of Sir Arthur Pinero's characters in *His House in Order* insists upon being first on three occasions—opening his own bottle of wine, wearing his own suit of clothes, and unfolding his own newspaper.

### GENERAL PLAN OF NEWSPAPER STUDY

We should use fresh, clean newspapers and magazines in our classroom work, letting each pupil be the first to unfold and explore the contents of his own text. The newspaper and the magazine are preferably studied together or closely consecutive in alternate weeks or quarters, and they should be taught chiefly by the laboratory method.

For the study of weekly or monthly reviews, the newspaper files should be accessible for consultation in order that pupils may understand the process of condensation or expansion of daily news for weekly or monthly digest. If the two are studied consecutively the newspaper should precede the magazine, for it is the more generally used of the two; it is the more intimate in content; it is not so bulky; it has a greater variety of appeal; it leads very naturally into the magazine—from the current topic study of the lower grades—and it offers the greater dangers that pupils need to be trained to resist.

The magazine, on the other hand, is more difficult; it has a closer, more complex relationship with advertising and other advanced subjects; its articles are more detached, it does not deal in news except in the more intangible review form, and it is in reality a book and therefore heavier and more forbidding. But very excellent results can be achieved in studying the two side by side in the classroom. For one thing the opportunity for comparative estimates is facilitated and is perhaps more stimulating and more easily impressed.

The teacher of English must not forget, in the multiplicity of newspaper and magazine features, that his principal business is the study of English. Both of these mediums are "first aids" in the study of advertising, of selling, of industry, economics, and finance. Teachers will find themselves unconsciously branching out in their work into other subjects.

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This is as wholesome as it may be dangerous. It encourages rich correlation. But it likewise encourages the attempt on the part of the English teacher to teach everything, to undertake too much. The different styles of newspaper content—the news item, the news record, the feature or human-interest story, the special article—should be noted, as should also the method in newspaper narrative—the lead and the detached paragraphing. All of these—along with the preparation of the copy, headlining, makeup—can be found clearly defined in any good textbook on the newspaper and can be taught and illustrated from the newspaper text in two or three recitations.

As far as the newspaper is concerned, the best plan of approach is probably as follows: Use different papers—the *news* paper, the crusading paper, and the entertainment paper—either in the same recitation or in successive ones. Take the papers folded for the news-stand, with the leading headline exposed to view. Examine the first page—title, subtitle (if any), number of columns, variations in headlines, character of news, arrangement of news. Note especially the “big news” on the first page—the page made up last as a rule—and then the gradual decrease of news significance as the paper is run through—international and national, state and city, local, and personal.

Discuss all these points comparatively. If possible, secure papers from different localities for this comparative study. Make a general study of each page in this way, comparing and contrasting one page with another throughout. Stress particularly the editorial page (1) in contrast with others, (2) in its English composition, (3) in its makeup.

And be particularly careful to differentiate among news values. Minimize your treatment of the local murder trial, if you touch it at all, and enlarge upon stories treating of civic matters. This in spite of the contrary proportioning of news matter perhaps. Get all you possibly can out of stories and articles and editorials that tend to build good citizenship and to inculcate personal and social honor and self-respect. There is not a single good newspaper in the country in which content for these purposes is not to be found daily.



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This general examination of the news text should not require more than two or three recitations for the average daily. After this pupils should be set to work at writing in general imitation of the newspaper content. Here is opportunity for an infinite amount of work by way of composition of every kind. A live class will construct its own daily news, will write interesting news stories about school affairs and affairs in the literature they read, will record this fact, itemize that, and feature the other.

It is just here that the study of the newspaper may be made to function most valuably. Constant practice in the writing of news stories, leads, stickfuls, editorials, quips for a "colyum," is second to no other in training for facility in composition work. The two or three recitations devoted to the exposition of newspaper makeup and content can be made to have a carry-over value for all the remaining work of a high school course. Many teachers make the mistake of intensifying the work overmuch upon the newspaper itself, and have children bring newspapers to class day by day. This is not at all the purpose of newspaper study in high school, except in rare individual cases where vocational connection is desirable.

The possibilities for special and individual topic work are likewise almost infinite. His interest once stimulated, a pupil will be keen to know all about the newspaper, and he may safely be thrown "on his own" in acquiring a fund of knowledge. Teachers can supply him with a newspaper bibliography. They should have on their desk for him to choose from, many books treating of the newspaper and the magazine. Special study should also be made, of course, of the feature articles and of the magazine sections of the paper. This will throw much light on the wide range grasp of the paper itself, will perhaps lead into higher reading, will certainly make a graceful transition to the more thorough study of the magazine proper.

### GENERAL PLAN OF MAGAZINE STUDY

At the outset magazines should be roughly classed into general, special, review or digest, weekly, monthly, and so



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forth, and each particular type of periodical should from time to time receive special treatment. The line of procedure should in each case follow as closely as possible that just indicated for newspaper study. Many departures from this will be necessary according to the requirements of the magazine content and makeup. In the general magazine, such points as tone, illustration, articles, fiction, poetry, general harmony of makeup, class of advertising carried, method of presentation of reading matter, policy, interest, information, culture, should be noted and discussed. The special analysis of the English of the magazine should follow closely, with much exercise in writing and with much emphasis upon the work of the present-day poet and story writer and essayist in comparison with the regular classics for classroom study.

The same point should be kept in mind in the study of magazines other than general. The review or digest differs in salient particulars. These should be discerned and analyzed. There can be no better type of composition work for pupils than exercises in the writing of reviews or digests of important news accounts. The periodical review heads the list in value as a model for terse succinct exposition. This type of writeup carries over into life, and especially into vocational life. The special magazines, such as *Good Housekeeping*, *Popular Mechanics*, *Vogue*, *Engineering*, *The Fourth Estate*, *Editor and Publisher*, *The Dry Goods Economist*, to mention but a few, will make particular claim for study according to the varied individual interests of the members of the class.

In addition to the points above indicated, a good deal of attention may be placed in the study of these magazines upon technical exposition, in which they must excel to gain place. Work in domestic problems should be closely connected herewith. And all along the line of magazine study, profitable results may be obtained (as was suggested in connection with the newspaper) by the assignment of special topics for exposition by individual pupils, such as magazine manufacture, magazine circulation, magazine editing. In this connection many letters may have to be written, many visits made, many people consulted, many books referred to, and reports of the investigations presented to the class from time to time. This

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offers opportunity for further correlation with previous work in domestic problems.

### A FEW CAUTIONS

The ramifications of class study in the newspaper and the magazine are so varied and the classroom opportunities they offer so numerous, that it is almost impossible to indicate even the minimum device and method. After all, it would be better not to enumerate them if such an enumeration were possible, for one of the keenest delights a teacher can have in the work is the systematizing of the discoveries that pupils will make when turned loose upon those texts for the first time. There is no danger of omitting anything vital. The real danger lies in the temptation to overdo. A few suggestive questions will bring forth rich and intelligent observations, all of which will need to be clinched by means of a good tabular plan.

And *observation*, together with the *recording* of observation, is a most important phase of the work. Pupils have looked at the newspaper and the magazine many and many a time without really *seeing* either. What they need is to have their eyes opened to the values and the wonders of paper and print. After they have learned to observe closely, they will have no difficulty in finding more than enough material for oral and written discussion.

Here the teacher will need to insinuate himself only as regulator of the work, though he must, in the early part of the study, present the exposition that is necessary to any new work. The newspaper and magazine vocabulary should receive systematic treatment, as required, as indeed should the vocabulary of any content studied in an English classroom. Here, again, it will be found that pupils have probably not observed, but their attention once directed to the vocabulary, they will understand and help both the teacher and themselves. An official lexicographer should be appointed for assorting and filing word and phrase "finds."

A word of caution should be added here in regard to the teaching of *a* magazine rather than *the* magazine. The teacher of English is concerned with the latter, not with the former,



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just as he is concerned with teaching *the* newspaper and not *a* newspaper.

The purpose of the work, as aforementioned, is to study the different varieties of periodical publications comparatively and not to habituate pupils in the use of any one. The work must be comprehensive. Its chief value lies in its broad and flexible touch. The teacher of civics or of economics may well take, or have his pupils take, a single daily or weekly or monthly publication as a class text for the basis of continued or consecutive study. But the teacher of English, if he would do his work broadly, must resist the eloquent salesmanship of periodical publishing houses that would have him adopt some one newspaper or periodical.

It is not only an imposition upon children in English classes to have them subscribe as a class for individual copies of a publication, but such method defeats the ends which the work is calculated to achieve. Moreover, it is nothing short of intellectual domination and imposition on the part of the teacher for him to require in English classes the regular study of one periodical publication. It is just as vicious as it is for him to give pupils an outline and tell them they must write a composition from it. Here, as elsewhere, his job is without prejudice or dogmatism to present and unfold a wealth of material. Then let the children choose, if choice must be made.

And the foregoing applies with equal emphasis to those publications dealing with current events, now rapidly increasing, that are concocted especially for high school classroom consumption. Good though they may be, they are, nevertheless, especially designed publications, and as such, are works of supererogation. They are, in addition, agencies of exploitation. By what divine authority, pray, are their editors and publishers qualified to tell teachers and students what is best or even good for them? And it stands to reason that they are by no means able to present, either quantitatively or qualitatively, the discussion of world events with that elaborateness or with that lubricity of the well established and highly organized periodical. They come into being all too often, we fear, because "somebody has to live," but they



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are little more, as a rule, than just another avenue whereby school children are exploited as result of the gullibility of the teaching profession.

### VALUES TO BE DERIVED

The values accruing from the class study of actual newspapers and magazines, like the methods and opportunities of that study, are far too numerous for any one to indicate in space smaller than a good-sized book. We know that the school publication club has been given an impetus by this study; that the school daily, weekly, monthly, quarterly, and annual have all been born anew as a result of it; that the overworked teacher in charge of school publications has been relieved of many of his worries because the members of the various staffs have been stimulated by their classroom work in current publications, school periodicals among the rest. All of these things we know, and the last alone is of sufficient import to justify the study herein advocated (for where, if truth were told, is the school paper that is not born and bred of drudgery and that does not have to struggle for existence after its novelty has worn off?).

But there are still other values that we must name, and re-name: Both business and professional people find it necessary to keep abreast of the times. Study of newspapers and magazines trains in this direction. In the world of work, men and women find newspapers and magazines vastly serviceable. Having studied them in school, they are able to use them to the best advantage. The objection that current English does not feed the imagination as good books do, can not be taken seriously, for some of our best fiction has always been and still is presented to us through the newspaper and the magazine. Moreover, do we not read daily, in the most conventional news items, of events that almost stagger the imagination—of two men thousands of miles apart talking to one another through the air; of a man soaring with mechanical wings five thousand feet above a city and bombarding it from that height; of a romance in business and industry that makes the armored knight and his crooning lady-love look insignificantly pale and sick by comparison?

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Not the least of values from this study, as previously stated, is the knowledge that the pupils should gain of how *not* to use newspapers and magazines, how *not* to be used by them. The ably equipped teacher will do her most profitable work in teaching selection and rejection in the field of current English. Most valuable of all, perhaps, is the absorbing interest that these new texts create immediately. Too many pupils feel that education—especially education in English—is something remote. But it will be a revelation to them to find it “right here at home” with them, instead of back in the fifteenth and sixteenth centuries. They like education that is tangible and visible. They like to study and interpret the “human stuff,” in their way, quite as well as their elders, and they realize that the newspaper and the magazine bring them into much closer contact with that cosmic element than many books they have been obliged to read.

The whole point here is, by no means of course to disparage the value of good books, but to stress the fact that children may very often be led into the book, the remote, from the newspaper and the magazine, the near-at-hand. There is many a child who can be introduced to books in no other way than by leading him through the simpler and more fluid mediums under discussion. Abundant as books are, they are nevertheless not so abundant as the mediums of current literature. The average working adult sees a hundred papers to one book, but his formal education was probably received entirely through the latter medium. Newspapers and magazines should be made to constitute the laboratory apparatus of our work. They should in some cases even come first, because they *do* come first in the child's life. Did Asa Grey find a flower and then write a botany, or was the botany first written and the flower obliged to comply? Attempting to train children in “dead English” before they know and understand “living English” may result in pedantry. For some of them at least, it must be the quick, not the dead.

A character in Victor Hugo's *Notre Dame*, speaking at the time of the invention of printing, says, “*Ceci tuera cela*”—“*This will kill that.*” By *this* he means printing and the circulation of printed matter; by *that* he means speech.



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(If we remember rightly, he pointed in the one case to a book, in the other to a cathedral.) His prophecy has come true in part. The written word has to a large extent supplanted the spoken. Public speech has lost something of its hold as an effective medium of communication to large groups of people. And this is true not only of the sermon and the college lecture, but it is almost equally true of the public lecture, even of the illustrated public lecture for which modern invention has supplied such extraordinary and theatrical devices. Reading has to a large degree supplanted public speaking. Public education and the invention of mechanical processes for the rapid manufacture and circulation of printed matter, have brought this about. The magazine and the newspaper have been the most instrumental in this metempsychosis.

### A BRIEF APPLICATION

Just by way of illustrating one of the various interesting phases or "side lines" or related incentives that may be developed in connection with the study of newspapers and magazines, the following plans may prove a fitting close for this chapter. They were drawn up for the purpose of training in two or three lines of vocational and commercial work, but principally for the benefit of a half-dozen pupils or so in each class who had evinced strong interest in newsprint paper, its manufacture and sale, and who were considering entering upon some vocation closely connected with it. It should be explained that the teacher had provided the pupils with reading matter, or had given them exact references, from which they were able to prepare for the recitation. These plans will suggest many similar types of projects that may be motivated all along the line of newspaper and magazine study—

#### SCHOOL.

Commercial high school—boys and girls.

#### GRADE.

Third-year senior high school—two groups.

#### TIME.

Two forty-minute periods.



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## KIND OF PREPARATION.

Oral themes.

## MANNER OF PRESENTATION.

A staged interview.

## TOPIC.

The manufacture of newsprint paper.

## ASSIGNMENT.

To each of five pupils has been assigned a topic covering a step in the process of paper-making. Each report is to cover four or five minutes. A sixth pupil has been appointed chairman, to supervise the presentation of reports. After making himself familiar with the work to be presented, he arranges the program in any way the committee may agree upon. Other pupils may be drawn from the recitation group as required. Any desirable properties will be allowed and appropriate business will be encouraged.

## REQUIREMENTS OF PRESENTATION.

Accurate information, idiomatic English, correct pronunciation, clear enunciation, interest.

## GROUP I

### SCENE.

Office of the president of the Strathmore Paper Company.

### CHARACTERS.

President.

Reporter from a daily newspaper (the chairman of the committee).  
Five superintendents from the paper mill (the five pupils assigned for special topics).

Secretary to the president.

### SCHEME.

The reporter is sent to the mill to get material for a special article on paper-making. Business of introducing himself to the president and the secretary. Presentation of reporter's request. President calls for five department superintendents. Each in conversation with the reporter makes the assigned report on the manufacture of paper.

## GROUP II

### SCENE.

Office of the president of the United States Paper Company.

### CHARACTERS.

President (the chairman of the committee).

Five applicants for position as superintendents in the plant (the five pupils assigned for special topics).

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Secretary to president.  
Office usher.

## SCHEME.

The president has inserted an advertisement in a trade magazine (the publication to be named in the course of conversation) for department heads in his paper mill. The office usher introduces each applicant. The secretary makes stenographic record of the conversation. The president questions each applicant as to the knowledge of the work of the department for which he applies. Applicants, in replying, make assigned reports.

## DISCUSSION

IN how many ways are newspapers and magazines of value to business and industrial men and women in their particular work? ¶ In how many ways could you use newspapers and magazines in your classroom for the purpose of strengthening morale among pupils? ¶ How are you able to offset certain hazardous effects that newspapers and magazines may have upon high school pupils? Can you justify to them the first-page attention given by newspapers to murders or prize fights or divorce proceedings? Can you justify to them the large numbers of newspapers and magazines that are published and advertised? ¶ Your school paper is a community output. Why should not the larger community—county, town, city—issue the essential news day by day, and thus make competition in the newspaper and magazine fields unnecessary and futile? Is there not tremendous economic waste in the large amount of printed matter that comes to us by way of newspapers and magazines? And isn't much of this matter duplicated? ¶ Many people believe that school papers—dailies, weeklies, monthlies, annuals—represent a waste of time and energy on the part of pupils and teachers. "School publications are merely expensive playthings to entertain pupils with," they contend. Can you refute this contention? If so, point out various pupil benefits derived from the issuance of school publications. ¶ How would you organize and control a school paper (of any sort) so that teachers would be required to function at a minimum and pupils at a maximum? ¶ What particular tact is necessary in the management of a school paper, especially in connection with news and editorials and advertising? ¶ One of the most serious difficulties encountered in supervising a school publication is that of plagiarism. This is, of course, met in the classroom composition work as well. But it assumes embarrassing proportion when it involves the school as a whole by way of a publication that represents it supposedly at its best. What measures would you take to prevent pupils from plagiarizing, in their eagerness to get their names into print in school publications? Suppose pupils tell you in justification that Shakspeare himself *derived* his plots from given sources, how would you meet them? ¶ What can be done in the individual English classroom by way of

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developing talent for school publications ? Are classroom sheets possible and desirable ? Should special writing classes be organized ? Would you make eligibility on a publication board dependent upon class standing or examination ? ¶ Draw up a list of the twenty-five leading newspapers of the country. Draw up a list of best magazines of the country, including special class magazines, both weekly and monthly.



## CHAPTER XII

### ADVERTISING AND SELLING IN THE CLASSROOM\*

#### PLAN, PURPOSE, AND PROCEDURE

LIKE the study of newspapers and magazines in English classes, the study of advertising and selling is valuable in large part for the initiation of highly ramified projects and for community touch. Their place is not in the junior high school, but in the second or the third year of senior high school. We are firmly convinced that, while the English composition work in commercial senior high schools should be based upon them to a larger degree than that of academic high schools, the latter cannot afford to omit altogether the use of projects pertaining to the general subject of merchandising. Advertising and selling would seem to touch the life of the strictest and most cloistered academician. They have so wide a reach upon the fundamental activities of life, that were a Chair of Things in General to be established in our schools and colleges, the incumbent would need only to be an expert in these two far reaching subjects. They hold, moreover, a hoard of material that makes for the socializing and the vocationalizing of a child's oral and written practice in composition. Their manifestations are a never ending source and spur for his interests, and their subject-matter lends itself to a richness of problematizing that can be made second to none in challenge and inspiration. All of which implies that their varied and many-sided appeals make them an invaluable vehicle for discerning pupil aptitudes and pupil adjustments to life pursuits. For the commercial pupil they may almost invariably be used as a vocational gauge. But for all senior high school pupils they hold a wealth of content and suggest a richness and fluidity of methodology, that make them

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\* See *The Language of Advertising*, by the same author (published by Isaac Pitman and Sons).

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essential for educative processes alone, without ulterior motivation. Just for the sake of socialized training, even academic pupils should be required to do some composition projects in advertising, textiles, wholesaling, retailing, finance, transportation, warehousing, distribution, marketing, and in the whole gamut of commercial letter writing.

It must be said at the outset that the purpose of the work in advertising and selling in senior high schools is by no means to be undertaken with the thought of turning out experts. It is, rather, for the purpose, first, of affording interesting socialized and vocationalized practice in English composition ; and second, for the purpose of preparing pupils, especially commercial senior high school pupils, for further work in a college or university school of business or for advanced apprenticeship in commercial houses. The temptation to any English teacher is, once his enthusiasm for such subjects is fired, to give more time to them than the limitations of English work really permit, and to go too far afield in highly specialized directions. All that the English teacher should be expected to do is to plan carefully and conduct skilfully four or five preliminary recitations in each of these subjects, and thereafter to use the contents and the principles of the subject-matter as thus handled, as outlets for oral and written expression in various connections, and to strategize projects involving knowledge of the elementary facts of merchandising. The work should be richly supplemented with references—book and chapter, periodical and article. It should be made as concrete as conditions will permit. Certainly in commercial senior high schools opportunity should be afforded pupils to visit shops and to study briefly but accurately certain fundamental operations at first hand. These subjects, along with other vocational subjects, make imperative calls upon correlation. Every department in a high school has a contribution to make to their teaching, and projects that call all departments in should be devised. And in no connection in the whole scale of high school teaching is there such wealth of opportunity or such finality of demand for the inculcation of right morality, square dealing, and the unqualified functioning of uncompromising truth and lofty idealism.



# Advertising and Selling in the Classroom

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## RELATIONSHIP AND SEQUENCE

It is natural that such closely related subjects as advertising and salesmanship should be studied together or in close sequence. If they are studied sequentially, salesmanship should follow advertising, as surely as results follow operations, or effects causes. Advertising in the main precedes selling in the operation of business. Advertising precedes selling in the experience of a child. Advertising, consciously or unconsciously, precedes selling in the evolution of trade. The laboratory method should be employed in the study of both, as in the study of newspapers and magazines. Real advertisements and real sales forms should be used as texts, along with the special literature pertaining to both advertising and selling. This is issued in great abundance and can, as a rule, be had for the asking. Definite references for study and research should be assigned by the teacher from the many excellent texts and periodicals that deal with merchandising and its allied interests. The newspaper and the magazine may well be used as points of departure for initiating the work in these particular subjects. These mediums contain not only large and varied instalments of advertising copy, but they also frequently contain reports and articles on the problems of advertising and selling, and on the related subjects of finance, industry, and economics. They may, therefore, be profitably used both as text source and text supplement in this special work.

A few lessons in the mechanics of advertising may stimulate and direct interest at the outset. But the temptation to go too far must be resisted. Take, first, the simplest advertisements to be found—the classified advertisements of different kinds. From these go to display advertising of brief and simple character. Explain the underlying principles of size, shape, line, space, arrangement, illustration, color, ornament, typography. Call into service the textbook and the periodical, as well as the department of commercial design. Assign special reports on these phases of the work. Study these mechanics of advertising comparatively as they are concretized in newspaper and magazine copy, in letters and



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circulars and booklets, on billboards, and in catalogs and novelties of one kind and another. Draw into the classroom discussion, for comparative purposes only, the place of the manufacturer, the middleman, the wholesaler, and the retailer in the advertising perspective. Secure model specimens of copy and discuss them as to source, purpose, format, medium, commodity, serial relationship, and the like. Build out from each piece of copy thus generally examined as many commercial, industrial, and economic connections as possible. But observe the caution that all this part of the work must be kept "stripped to the salients."

The English teacher is principally concerned with advertising *copy*, with its human-interest and reason-why appeals, and with its power to attract attention and maintain interest, to create desire and establish conviction. He is concerned with these, under other terminology, in his work with pupils in literature and composition. De Quincey's classification—the literature of power and the literature of knowledge—is but a classification of literature into human-interest types and reason-why types. And attention and interest and desire and conviction, applied to literature, mean simply engagingness and convincingness, as applied to the literary masterpiece. It is in this parallelism between advertising copy and work in literature and composition, that the English teacher is able to find novel ways and means for establishing cross appeals. The scope of advertising copy covers practically all the different types of literature and composition—essay, story, sketch, vignette, biography, monolog, dialog, verse, letter, description, exposition, narration, argument, and so forth. And it draws upon simile and metaphor and allusion, and all other figures of speech for much the same purpose that writers of literary copy draw upon them.

### COPY CONSTRUCTION AND ANALYSIS\*

The crux of the work, therefore, for the teacher of English, is here in the analysis of copy and in the practice in copy writing. Our so-called advertising style has to some extent made itself felt in present-day writing, in novel and short

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\* See p. 313 *seq.* in *The Language of Advertising*.

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story, in play and poem. Modern literature has in it a close-up, dynamic, and staccato note, that, consciously or unconsciously, modern advertising is in some part responsible for. Pupils may be made to feel and understand this influence by a little well directed study of the magazine short story and article in close comparison with the advertising copy that surrounds it, and they may be led to gather it best of all perhaps, through such study of their beloved O. Henry.

The management of the school publications should be able through the copy writing done by advanced English classes, to offer advertisers a good service in copy construction. All other school activities, such as the lunchroom, the cooperative shop, the various athletic enterprises, the different public functions, should be privileged to draw upon these classes for appropriate and convincing copy. Such work will provide the stimulus of reality, and will prove concretely that the word coinage and invention, the sharp, succinct, pointed phrase and sentence, the detached and independent paragraphing, and the other characteristics of present-day advertising copy, may all be brought to function effectively in the interests of the school and its several organizations. Extraordinarily wholesome and interesting projects may sometimes be set afoot in class through working out a piece of copy for some advertiser in the school paper who "will place the advertisement provided the submitted copy is satisfactory." He conducts a business school, let us say. Some commercial senior high school principals will flatly veto all such advertising in the public school paper, but this attitude reveals a narrow point of view toward fair and honest and democratic competition. Frank and just competition, frankly and justly handled, constitutes the most wholesome kind of cooperation, and children need to be taught this in a practical way. How shall the copy be constructed in order to enable the business school to get the most out of it, and at the same time work no disparagement in any way to the school that conducts the paper in which the copy is to appear? The advertiser runs a delicatessen shop close to the school, let us say. How should the copy be constructed so that the delicatessen shopkeeper may be benefited and yet the school lunchroom service



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remain unaffected by the competition? He sells athletic goods, let us say. How, again, should the copy be so focused as to produce returns for the dealer in athletic goods, and yet work no impairment to the sales of the school cooperative shop?

These are but a few of the "tickle" problems that may have to be worked out in the copy classes, under the direction of the teacher. The work will make stern demands upon him, and in turn upon his pupils. Some one has said that the advertiser and the salesman "have to know everything." This is only slight exaggeration of the truth. It applies to the teacher likewise. The teacher of English "must know everything"; he cannot have too much knowledge about the various subjects he is required to teach. His skill is evinced in his ability to draw upon his store of knowledge aptly and sufficiently as and when needed, as well as in his ability in discerning what not to teach. The latter is very often as important as to know what to teach, especially on the part of the teacher who "knows everything."

Much work should be done in the classroom by way of copy writing based upon commodities, services, and ideas. Whatever the subject may be, it should be traced back to its source, its various stages of growth and development should be studied, and the effects of its uses or manifestations should be clarified and applied to modern life. And all of this should be done with a view to selecting the most interesting and appealing salients regarding it for reproduction in the copy. Brief advertisements of the classics read or of things suggested in their content may be written in connection with composition work. *Ivanhoe* will suggest copy for arms and armorers; *Silas Marner* for the weaving industries of England; *The Tale of Two Cities* for coach travel, hostelries, wine(!), freedom, and numerous other services, commodities, and ideas; *King Henry Fifth* for recruiting and "imperialism," and so on. The teacher will not permit a little anachronism to stand in the way of the educative process. And in handling each of these, and many others like them, he will be able to enrich the study of the classic itself through the interests that the required research will bring to bear. There are teachers of



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composition who will give testimony that the teaching of a little copy writing is imperative alone for the sake of giving pupils a real idea of proportion in relating the parts of their expression. An examination of the principle of subordination in a piece of copy will very often bring the principle of proportion into light as other types of composition will by no means always do. But in the examination of any piece of good advertising copy with a class, such other details as the following should likewise be covered : *size, space, arrangement ; mediums ; color, typography, illustration, ornament ; headlines, paragraphs, sentences, phrases, words ; types of composition ; figures and other stylistic qualities ; power of attraction, interest, persuasion ; knowledge behind the copy ; various industrial and commercial connections suggested by the copy.* And after these points have been discussed, the copy as a whole may be evaluated by means of the following check-up chart :\*

The ad must be	%	The copy must be	%	The copyman must be	%	The prospect must be	%	The commodity or service must be	%
SEEN		ARRESTING		CREATIVE		ATTRACTED		DRAMATIZED	
READ		APPEALING		EXPERT		INTERESTED		HUMANIZED	
BELIEVED		TRUTHFUL		SINCERE		CONVINCED		RATIONALIZED	
REMEMBERED		CLIMACTIC		FORCEFUL		IMPRESSED		ENERGIZED	

ANALYSIS OF ADVERTISING PROBLEM	.	.	.	%
CONCENTRATION, FOCUS, " PULL "	.	.	.	%
TOTAL	.	.	.	%

### FROM ADVERTISING TO SELLING

A most graceful transition from the study of advertising to that of salesmanship may be made by following up the efficiency of a certain advertisement—discovering the income from sales as a result of the copy and comparing this with advertising cost. Where this cannot be done, a start in the study of salesmanship may be made with the simplest buying and selling operations, just as the study of advertising may be initiated with the simplest, commonest type—the

\* See *The Language of Advertising*, p. 317.

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classified advertisement. Exercises in the writing of short buying letters—order letters—and the replies thereto, should be followed by the writing of longer letters, both buying and selling.

Another excellent opening to the study of salesmanship may be made by means of the writing of an exposition on some subject, such as *Buying a Book at a Department Shop, Over the Counter, My First Purchase*, in which the pupil is required to record just those operations of buying and selling observed, in their proper sequence. The teacher at the outset needs to train the pupil in the observation of these simple selling operations. In the small store, the buyer asks for what he wants; he takes the article; he pays; he gets change, and goes away. This is simple.

In the large store there are complications. There is a department to find. There may be many styles of the desired article. When the buyer pays, his money may be magically whisked off and he waits for change; he receives a receipt, and he goes away without his article after all—it will be sent.

Where does the money go when it is hurried away? Is change made by machinery, too? A few pointed questions, and pupils may be interested in writing up a sale step by step, making perhaps an expository story of it. They may thus, under careful guidance, get a firm hold on a few of the elementary fundamentals of the highly involved scheme of buying and selling. Such subjects as *The Cash Register* and *The Suction Tube* again suggest themselves as rich in research opportunity for composition projects. We have had special success with the first as an introduction to the study of salesmanship. The National Cash Register Company is most generous with its information books and circulars. The work may likewise be successfully initiated through the newspapers and magazines, especially the business magazine.

### BASICS OF SALESMANSHIP

After being thus familiarized with the simple, everyday selling processes going on about them, pupils may be led into the more remote and more difficult phases of the subject. An easy and direct approach may be made as follows:



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There are three fundamentals of the sales operation :

1. Something for sale—a commodity or service.
2. Parties to the sale—customers, buyers, and sellers.
3. A place for the sale—the wholesale store, the retail shop, and the road.

There are three general types of commodity :

1. Necessities—food, clothes, and the like.
2. Comforts (or conveniences)—easy chairs, slippers, and the like.
3. Luxuries—furs, automobiles, and the like.

The distinctions among these are not clearly marked and cannot be. They are graded from the general to the specific. A luxury for one person may be a necessity for another.

There are three general types of customers who enter a store :

1. Those who know exactly what they want and require only courteous attention in regard to the elementary mechanics of the sale.
2. Those who want certain goods but have not determined upon the exact style or price.
3. Those who can be persuaded to buy articles they had not thought of buying, in case those articles are brought skilfully to their attention.

It must be remembered that all such divisions are likewise generalizations merely, and that each needs to be analyzed closely in its various aspects. However, here is groundwork for our study. Here is material for investigation by pupils along one or all of the avenues pointed out, that will at once enrich class composition, oral and written, provoke real thought, and reveal possibilities for cross-section analyses of each point indicated.

## PROJECTS IN SELLING

Narration, description, exposition, and argument will all be called into use in the staging of classroom sales, as well as in the write-ups of special sales problems. The argument of salesmanship, it must be pointed out early in the study, is somewhat the same as is used in newspaper editorials—the kind that persuades without permitting the readers (the prospects) to know or feel that they are being argued with. And in teaching this phase of salesmanship, the teacher



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has his best opportunity for emphasizing the values of courtesy and honesty and fair dealing. Any argument that makes destructive or disparaging comment upon competitors or their wares is to be strictly deleted. Here, pupils are to be made to see that constructive copy only should be used, that it is the only kind that is ever used by the best salesmanship. Even the implied disparagement of a rival commodity or service, that they will be so eager to make use of, must be kept out of their sales talks and write-ups. Sales argument is the stingless argument of suavity and courtesy, always constructive and forward-looking.

It is indeed a far call from the street vender up to the executive of a large mercantile organization. But in cooperation with other departments in a school, and by the construction of graphs and charts for the purpose of clarifying the complex departmentalization of the average department shop, the teacher may build numerous interests among pupils that will inevitably result in invaluable project work. A particularly valuable and absorbing piece of work, especially for advanced pupils in commercial courses, is the drawing-up of a chart of trade, a graphic exposition of the buying and selling operations in their own school and in their own community. This will entail the writing of many letters, the analysis of news records and articles, the examination of catalogs, and of buyers' and salesmen's reports. Such charts may very profitably be required as supplement to a graduation thesis on a commercial subject. This work may in turn be made to do much, especially in commercial schools, toward helping pupils to find for themselves particular lines of merchandising which they would like and for which they have some aptitude. Sales slips and forms from the bottom to the top of a large sales organization should be interpreted in this study, together with mail-order catalogs, special sales circulars, and sales plans and devices drawn up to meet specific problems in selling.

Some general study should be made of particular departments, such for instance as the department of credits and collections. A good beginning may be made, perhaps, with a little discussion of the home in relation to the small shop. Mother probably pays the grocer once a month, and perhaps

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she has an account at a large department shop. From this simple starting point, pupils may be led into an understanding of the bigger workings of credit—the extension of large credit from one firm to another, the wholesale purchase of large quantities of goods on the credit system, and, in turn, the selling of them on credit. Attention should be directed to the influence on business operations of this method of buying and selling, in order that pupils may be made to see how it loosens the channels of finance, and creates and encourages a wholesome atmosphere in the transactions and markets of the world.

Directly connected with the subject of credit, at least in retail selling, is the policy of exchange of goods. The causes leading to requests for exchange should be analyzed, as should also the various effects upon a firm of a generous policy of exchange privilege. The same analysis should be extended to wholesale selling, to the selling of goods on trial, to the selling of goods by the coupon or premium system, and so on.

The effects of season and locality upon selling may well be considered for purposes of devising and developing projects. Sometimes the shops make the season, the white-sale season, for instance; sometimes the calendar—Christmas, Easter, summer, and so on. Sometimes the season for special selling is determined by the immediate circumstances of a firm, removal sales, overstocked department sales, damaged goods sales, and others. Again, a sales campaign may be deliberately arranged. A single commodity may be incessantly flaunted before people in every conceivable way, for a period, until it is established permanently or temporarily. Selling in a rich suburban community is likely to be quite different from selling in a thrifty rural section, or in a city neighborhood, even though the fundamental principles of salesmanship apply in all cases. The wholesale district in a city buys and sells in one way. A retail district buys and sells in another. Pupils will delight in reporting on their own communities from these salesmanship angles. Even the arrangement of stock on the shelves of the small shop will prove of interest to them, once their attention has been called to the “empties” in the grocer’s window, and the “fulls” on the shelves where



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the turnover is most rapid. And the fluctuation of "goods to the fore" as seasons influence the sales of certain commodities in different localities, constitutes an incentive for study and research that can easily be made to draw into cooperation many departments in a senior high school.

### STAGING THE SALES TALK

But one of the principal phases of the English teacher's work in problems bearing upon the subject of merchandising—probably *the* principal phase of it—has to do with the staging of sales talks and situations, and with working them out from the slants of logic and oral technique. This part of the work should be broadened to include dress and manner, courtesy and repartee, sincerity and ethics, persistence and optimism. It should likewise embrace the different general types of customers that the average salesman has to deal with—Mme. Fastidious, M. Exquisite, Mr. From-Missouri, Lady Hard-to-Please, and the like. Chiefly, it should include the technique of the sales operation. This means preparation for selling, such as window and case display, making an agreeable approach, working the sales talk toward a climax, individual display along with exposition of goods, closing and clinching the sale.

The class staging of a sale is probably best initiated with some article closely connected with the classroom work. Give a little group of salesmen, for instance, a textbook, and have them familiarize themselves with its makeup. Give a little group of buyers another text of the same kind, but one issued by a different publisher and edited from a somewhat different angle. Now pair a salesman with a buyer, and have the former sell his text to the latter. Have the sales discussion taken by class stenographers (this can easily be arranged in commercial schools). Rate upon all the items above given under *technique*. The next staging should have as its subject something of the nature of pencils or paper or notebooks. The teacher will be obliged to furnish much information, as well as to give definite references for investigation. His obligation in this respect will increase as the subjects taken for sales dialogs become more and more remotely connected with classroom work.



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Bibliographies must be provided, and bibliographies that reach far beyond the boundaries of the average school library. Direct connection of the sales subject with advertising copy must be insisted upon. The latter will very often serve as key to the whole selling process, especially if copy serials are filed by the class sales manager and kept for reference.

### A THREEFOLD OBJECTIVE

In all of this work, and in the many different channels that it will open up once it is entered upon, the teacher of English is to aim (1) at facility in business expression, (2) at sympathetic comprehension of the vital significance of community business, (3) at the uncompromising ethical consciousness of commercial enterprise, much adolescent opinion to the contrary notwithstanding. These are his three "big leads." Along with these, as central aims, he must of course present the elementary facts of the subjects, must drill in the working principles of each, and must ramify each as widely and as intelligently as time permits and the calibre of pupil justifies. Such problems as the following used for oral and written compositions, and for the staging of sales, will help always toward these three ends, but they must be worked out by the individual teacher closely upon the trail of class and community demands. These are suggestions only.

1. Construct a chart, and write a brief exposition of it, showing three possible lines of promotion that are open to all young persons who enter department shop service.
2. Discuss the problem of labor turnover in large department shops. Explain its causes, and show what can be done to reduce and stabilize it by means of education in scientific salesmanship.
3. Make an outline of the history and the merchandising development of some textile. Treat your subject from the sales angle at every step of the way; that is, show that cotton or wool or silk or some other product can be given vital interest for the customer, from the period of its origin straight down through the various stages of its manufacture to the period of its consumption.
4. Write two brief paragraphs—one of summary and one of criticism—about each of four of the following books. Brisco's *Fundamentals of Salesmanship*, Kitson's *The Mind of the Buyer*, Leigh's *The Human Side of Retail Selling*, Opdycke's *Advertising and Selling Practice* and *The Language of Advertising*, Whitehead's *Principles*

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of *Salesmanship*, Maxwell's *Salesmanship*, Nystrom's *Retail Selling and Store Management*, Scott's *The Psychology of Advertising*, Shaw's *Advertising and Banking Service*.

5. Assume that you are a wholesale salesman, deputized to sell a car or a musical instrument or a new carpet sweeper or a new brand of canned goods to a buyer from a retail shop in a city of two hundred thousand population. Stage your sale, and reproduce your sales exposition, with the buyer's interpolated questions and comment. Anticipate objections and counter competition all along the way. Follow in general the five formal steps of sales development.
6. Every salesman is naturally desirous of having his house liberal in its credit policy. Every credit man is interested in having his house safe in its credit policy. The former would sometimes like to make sales upon a credit arrangement that the latter cannot approve. Clashes between the two departments sometimes follow. Point out three or four definite lines of cooperation that are possible between them by way of obviating discord and disagreement.
7. "Fortunately the small shop is at last coming into its own, owing to the bungling and ponderous detail of organization that has for so long a time inconvenienced customers in department shop buying."
  - Explain exactly what this quotation means.
  - Enumerate the advantages of the small shop over the large one.
  - Enumerate the advantages of the large shop over the small one.
  - What is meant by "the bungling and ponderous detail of organization" as applied to the large shop?\*
8. Retail salesmanship is sometimes called microscopic; wholesale salesmanship, telescopic. Just what does this mean? In your exposition of this dictum, point out some of the differences between retail salesmanship and wholesale salesmanship, as these differences bear upon salesman education and training, and upon salesman opportunity and limitation. Which of the two, retail selling or wholesale selling, would you rather undertake?
9. *Courtesy, English, Ethics, Intelligence, Personality.* These are the "big five" of salesmanship equipment. Discuss each briefly in its bearing upon salesmanship. Give plausible illustration to show how each may be made a tremendous asset, or to show how shortcoming in each is certain to be a tremendous handicap.
10. Assume that you are the salesman in each of the following cases. Tell briefly but succinctly just what you would do in each case, and just what you would not do:
  - A customer asks for an article, but fails to make himself clear because he mispronounces its name.

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\* See Gilbert K. Chesterton's *An Outline of Sanity* in connection with this problem.



## Advertising and Selling in the Classroom

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- A customer says that she is too old to wear a certain style or a certain color.
- A customer says that he can get a certain article for less money at a neighboring shop.
- A customer says that goods are not as advertised, and produces the advertisement in proof.
- A customer insists upon buying a certain article that is to be discontinued in a short time because of change in style.
- A customer loses her bag, containing many valuable articles, among the goods displayed upon the counter.
- A customer, after looking for some time and causing much trouble, decides that she will not "take anything today."
- A customer places a large order, but on taking her name and address you recognize her as one to whom credit is no longer to be extended, owing to protracted difficulties that your credit department has had with her.
- A customer, in an irate and explosive mood, returns goods and demands refund on the ground that they were delivered later than you promised they would be, and were consequently of no use to her.
- An important wholesale customer greets you gruffly when you enter his office with your sample case, says he has no time to be bothered, and isn't "in a position to place an order anyhow."

### VALUES THAT CARRY OVER

Advertising and selling are necessary to keep the world alive and moving. The variety of man's needs have increased with the advance of civilization, and civilization has required of him that he systematize and budgetize his getting and spending. This systematization is called buying and selling. He no longer goes to the forest and stream to get his food. He is no longer a hunter, a fisher, or a herdsman in the primitive sense. The division of labor has changed all this. He now has a uniform medium of exchange, money, and he buys and sells therewith. The processes of buying and selling that he employs have likewise increased in complexity and difficulty as his civilization has advanced. The slightest financial or industrial accident may make the world's business pulse so feverish that he has difficulty in buying and selling. The closing of store and factory, the discontinuance of sales and purchases can, however, no longer throw him back upon



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forest and stream and the increase of his herd. There are too many of him now, and he has been too long civilized to be able to survive as he once could. Hence, financial disturbance means hard times, the bread line, the problem of the unemployed.

Much more has probably been indicated even in this inadequate treatment of advertising and selling than can possibly be attempted by any English teacher in any senior high school. One of the greatest charms of the work in such subjects is the fact that they are always moving and growing and changing, that no matter how much we may study them there are always new phases turning up for consideration. We know not what a billboard or a counter may bring forth on the morrow. Of the making of many advertisements and sales there is no end. Therefore, let us get as much wisdom as we possibly can; that is, let us learn to adjust ourselves to the movements and characteristic developments of the subjects, even if we cannot hope to know all about any one of them. Certainly they are not closed subjects; they are so wide open as to elude even the giant grasp.

But we may do a few things in the classroom along these ambitious lines. We may keep alert, and teach alertness and observation. Our province here, in training to accurate observation, is not one whit narrower or less important than is that of the teacher of biological science. We may make connections and articulations all along, from the most elementary type of business letter right up to the most involved and elaborate financial and industrial report in the world, for the interrelations of the world's business are as closely woven as they are numerous. We may apply them all to actual school life, to the simple but practical advertising and buying and selling and general financial operations associated with all student activities. We may inculcate a good deal of the commercial point of view; we may beget much of the better industrial atmosphere. Most of all, we may nurture facility in the English expression of business and industry by studying their models and by specializing in their phraseology.

In order to get before pupils the vital and valuable relations of buying and selling to life at large, it is well to have them

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study a bit just what happens in a community when a large factory closes down, or a store discontinues business, or a bank fails. Analyzing the effect of one such calamity in a single community, they may easily be led to the analysis of the larger financial and industrial tragedy—the bankruptcy of a wholesale house upon which a hundred branch shops depend; the embarrassment of the business interests of a country at the outbreak of war in another commercially related country; the effect of strikes and other labor agitations; civic extravagance, and so on. The small community must be shown to be analogous to the large, very much as the penny is to the dollar. The pupil may thus be enabled to understand a good deal of the immense commercial and industrial size and importance of advertising, buying, and selling, and be prepared for the study of the higher problems of monopoly and general finance—production, manufacture, and transportation; banking, insurance, and the conduct of corporations. Best of all, he may be made to think more of himself as a self-respecting American citizen when he has it revealed to him through such study, that he really stands at the center of stupendous and ever moving business circles.

### DISCUSSION

Do you believe that public educational service ought to be advertised? If not, why not? If so, for what principal reason? Does it belong with medicine and law and religion more or less in the non-advertisable categories? ¶ If you were called upon to prepare copy for advertising the high school in which you teach, in what community mediums would you like to see it appear? ¶ Prepare a piece of copy for one of the mediums mentioned. ¶ Do you think it undignified to explain to pupils that you as a teacher are selling a service to them and to their parents as taxpayers? Explain just how you would impress this idea upon the pupils you teach. ¶ Would you encourage the salesmanship idea of education in the community in which you teach, and would you urge pupils and parents alike to get all possible benefit out of the service offered? ¶ Are there particular reasons for placing education on an advertising-and-selling basis and for not placing other community services, such as water supply, street cleaning, park facilities, on such basis? ¶ Is it or is it not your opinion that the private school in the average American community offers better educational advantages than the public school? ¶ What is your opinion regarding those communities in the country that have tried to legislate private schools

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out of existence? ¶ Should religious control of private schools influence for or against them in the matter of right to exist? Should legislators take this religious control at all into consideration in a country that plumes itself upon the exercise of religious liberty? ¶ On the other hand, does the private school in a democracy constitute a sort of contradiction in terms? ¶ In advertising and selling public service to your community, what historical facts can you summon in order to "ingratiate your copy"? Is "the little red school-house" still maintaining its honorable reputation, or has it fallen into some disrepute? ¶ When people ridicule the public schools and their teachers, do you fall in with them as one apart and "laugh at your own," or are you able to refute their attitude by serious and rationalized argument for the schools and the teachers? ¶ Do you believe in the endowment of education in general, and of secondary education in particular? Just how far should the state go in supporting education? Is there at present an inclination to go too far in the matter of state and community support of public schools? Can anything that is given away in its entirety really justify advertising and selling, and is it accordingly "cheapened by charity"?



PART FIVE  
*TECHNICAL PHASES*

CHAPTER XIII . TECHNIQUE IN THE RECITATION

CHAPTER XIV . CONSTRUCTIVE EXAMINATIONS AND THEIR  
ADMINISTRATION

CHAPTER XV . DEPARTMENT MANAGEMENT AND CO-  
OPERATION



## PART FIVE

### Technical Phases

The importance of planning and organizing in connection with English teaching cannot be too strongly emphasized. No other subject in the high school curriculum suffers so much waste by way of poor teaching as does English. And waste in English teaching results by no means always from lack of knowledge or from lack of skill in imparting it to children, but very often—perhaps most often—from inaccurate and insufficient organization of work, from inability or indifference on the part of teachers to plan and administer their work with that nicety with which an architect plans a building or an engineer a railway. Methodology in teaching implies organization—technique in subject and classroom administration. But too often it is somewhat more narrowly interpreted.

English teaching may, moreover, aid and encourage procrastination on the part of the teacher himself. It is so easy for the unconscientious teacher of English to say : “ Well, I think I’ll let them write today ” or “ I’ll give them a story to read ” or “ I’ll have them copy something from the boards.” In other words, “ I’ll give them *busy work* ! ” There is such wealth and variety of content on tap, that the teacher of English may run the danger of becoming a spur-of-the-moment or catch-as-catch-can teacher. He may be tempted to “ pick up ” a recitation, very much as the procrastinating housewife “ picks up ” a dinner or “ reds up ” a room. The one essentially great value in close-up organization of classroom work and procedure is the resultant economy that it obligates. When time and processes are accurately anticipated and followed through according to definite schedule, waste is reduced to a minimum, and effectiveness raised to a maximum.

It is not at all uncommon to find teachers of English who claim that knowledge of and methodology in subject-matter constitute the whole of their teaching qualification. These are requisites, to be sure, but there is at least one other of equal importance, namely,



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the teacher's ability to keep his house in order. Permanent certification should not be made until the teacher has been approved on this point as well. And keeping the teaching house in order presupposes in the teacher ability to do clerical work accurately and willingly. He must be able to do a certain amount of "foolproof figurin'."

Of course, clerical and arithmetical calculation belong in very different categories from those of creative composition and literary masterpieces. But there may be some comfort in the teacher's remembering that Galileo and Newton were great personalities as well as mathematical craftsmen, that the culture of astronomy arrives by the comparatively uninteresting route of two plus two, and that from the business of shopkeeping to the governmental enterprise of colonization "finalities are focused in figures."

## CHAPTER XIII

### TECHNIQUE IN THE RECITATION\*

#### PURPOSE AND POINT OF VIEW

THE title of this chapter is used to cover the numerous details that enter into the conduct of the typical junior or senior high school recitation in English, from its beginning to its conclusion. These details deserve a chapter exclusively to and for themselves. No matter how much teaching knowledge may stand behind a recitation, no matter how much teaching enthusiasm and willingness there may be in support of it, if it is not dominated by teaching skill, teaching technique, and teaching organization, all the aim and effort of pupils and teacher are sure to miss fire. Teacher-knowledge may be rated at two; teacher-personality, three; and teacher-technique, five.

From bell to bell the teacher is obliged to work out logically and consistently a little cross-section in educational procedure on the merits of which he must stand or fall as a teacher of children, as a student of his subject, and as leader and manager of a group. Here in the recitation are focused all the elements of his training for his profession, along with all the irradiations of culture and personality and the spur-of-the-moment tactic that his preparation and his inheritance enable him to bring to bear. In very large measure his management of the recitation—his ability to meet and solve recitation problems as they are foreseen and also as they insistently arise in defiance of the most searching prevision—is the consideration upon which his superiors pass judgments, and this is as it should be. His conduct of the recitation is the crux. It is to him exactly what the handling of a case is to a lawyer or the performance of an operation is to a doctor. There are, therefore, two particular types of strategy to be worked out. The one is the strategy of prevision; the other is the strategy of immediacy. The former means that the

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\* *The Journal of Education*, Vol. CIII, Nos. 1 to 10, beginning on p. 65.

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teacher must have definite point of view and purpose and plan in staging the recitation, just as the general has in staging attack. The latter means that the teacher must have resources on tap for meeting emergencies that are sure to arise in every recitation, but that are incapable of being definitely foreseen. These are the surprise maneuvers of the enemy, or the unanticipated defections in his own ranks, that the general is obliged to reckon with on instant notice during the course of battle.

The teacher's point of view and purpose and plan must all very largely be derived from the children of a given group. Presented to some children, the novel *Ivanhoe* may best be treated perhaps as a picture of medieval pageantry; presented to others, it may best be treated entirely from the point of view of class clash and contest. To still others—to a class of boys, for instance—it may have to be presented as a study in good sportsmanship, in order to get from it the most satisfying results. Again, the teacher may at times find himself obliged to force consideration of a story or a poem, or of parts of either, from points of view other than those most popular with the class. There are certain accepted standards of meaning that the classic itself imposes, and these must be driven in. But in arriving at any point of view for the consideration of a piece of literature with a class, the teacher of English should also "feel out" opinions and adjust his appeals accordingly. It is great fun to treat *The Ancient Mariner* from a variety of points of view, and to discover a band of enthusiasts for each particular one. Some, probably most, children in a class will readily enough "see" the story first of all from the Mariner's point of view, and if any does not see it from this point of view, and sympathetically, the teacher's job then and there is to make it so seen and felt. But the Wedding Guest's point of view may be made most interesting, as may that also of the fellow mariners, and of the Hermit, and of the Pilot's Boy. The Mariner may be considered a sea-faring vagabond; the Wedding Guest a sort of eighteenth century Mohock; the Pilot's Boy a lesser Jim Hawkins. Any such fanciful points of view, provided they appeal to any of the children in a class, are justifiable. But



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in the consideration of these and any others like them the teacher should see to it that the poetical allegory is emphasized and construed in relation to the pupils' own lives and surroundings.

In the teaching of any classic or of any type of composition, the good teacher of English will enrich the work by bringing as many different points of view to bear as possible. This is imperative for both subjective and objective reasons. The subject of study will be revealed as a many-sided vehicle of thought and emotion. The children will reveal their natures in a variety of responsiveness upon which the alert teacher of English will build. The more slants and angles of attack there are, the greater the resultant spur and enrichment will be. But care must be taken to avoid confusion. The central or most important point of view should be emphasized first and chiefly. Then the more fanciful and less evident ones should be worked out.

The point of view in considering any subject with a class should be made clear by the teacher of the class to the class, as should also the aim or purpose of any phase of study. There are general aims and special aims. In teaching composition, the one big ever present purpose is to train in thinking. After this, considerably after this, comes practice—practice to enable children to gain facility in expressing themselves above the ordinary down-at-heel slips in mechanical form. But to this general end, day by day, there are particular aims. One day the aim is to get the paragraphing a little more exact; another day, to clarify the uses of the comma; another to secure variety in structure, and so on. In literature, the one big ever present aim is to secure enjoyment and appreciation. But again, to this general end, day by day, there are particular aims. Today it may be to consider the extraordinary qualities of "palship" possessed by Jim Hawkins; tomorrow, to discover whether, after all, Portia's father had not made a wiser provision than is at first apparent; and the day after tomorrow, to put Locksley side by side with our school athletes in an interscholastic meet. But in all this, there must be no secrets. The class must be told what the recitation aim is. The members of the class should

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sometimes be permitted to decide the aim. And the aim should be stated clearly at the outset of the recitation, and at the end a measurement of accomplishment in relation to the aim should be taken. Here, the relationship between the special aim and the general aim should be brought out clearly, both in recitation processes and in the summary statement at the end of the period.

### THE RECITATION PLAN

Much ado is made by some supervisors about the teacher's plan book. They visit classrooms principally for the purpose, it would seem, of going into close examination of the plan book, kept advisedly ready for them on the teacher's desk. For the young, beginning teacher the plan book is a *sine qua non*. It is not only a valuable guide and adjunct for him, but it is the one medium whereby he can gain the most beneficial experience. It is an accumulative index of his failures and successes. But the "best laid plans . . . gang aft agley." The teacher of English will always find that there is no such thing as an all-sufficient plan; that no good plan can ever be fully lived up to; that no good plan can ever be sufficient in and of itself. Recitation plan books must be constructed with sufficient elasticity to allow for much leeway in recitation procedures. And no teacher must regard his plan as a hard and fast recipe to be administered to the last ingredient. If he does, his work as an educator may come to some such sorry pass as is indicated in the following doggerel:

A marm there was, and a plan she made,  
Even as you and I;  
And she kept her plan book on dress parade,  
And the principal gave her a perfect grade,  
For she followed that plan WHEN A VISIT HE PAID—  
Even as you and I.

O the harm that was done by this Perfect One  
In administering her plan!  
For she made of Bill a mechanical toy—  
She scotched his genius and killed his joy—  
She made him an automatic boy,  
Instead of a thinking man.



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For the experienced teacher the keeping of an exact recitation plan book will probably be found more of a deterrent than an aid. This is not to say that the experienced teacher is not to have a definite plan of procedure for every recitation he teaches. On the contrary, there is nothing more dangerous for any teacher, and especially for a teacher of English, than not to be certain at the opening of a recitation of just what he is going to do and of how he is going to do it. But his experience will enable him to see the work of a certain number of days or weeks in the whole as well as part by part, and he will thus know his ground and be able to marshal his points of attack. If he is called upon to teach a new subject, he will become a new teacher in that particular subject for the time being, and will be obliged to formulate its presentation on paper or in his mind, with more than usual care. And no teacher can afford to give up the keeping of a definitely formulated day by day plan book until he feels altogether sure of himself and his method before a class.

The lesson plan should first of all designate the purpose to be achieved. This should be followed by a brief outline of the procedure considered best in the particular case. A strong, emphatic starting point should be indicated here, for the start of a recitation, like the start of so many other processes, is prophetic of the finish. If it is permitted to be stereotyped and dry as dust instead of bright and suggestive and stimulating, it will get exactly nowhere, "as is to be expected."

If the recitation is to be developed by the question-and-answer method, then a few principal questions, around which other minor ones may be grouped, should be written into the plan. Questioning is one of the most obvious but nevertheless one of the most difficult arts in a teacher's repertoire. The English teacher in particular may be easily led astray in asking questions, for his subject contains such a wealth of materials that it very often tempts him into asking questions rapidly and confusedly. A few good, well organized, thought-provoking questions embodied in the lesson plan will save the day for the recitation. If the recitation is to be expository or laboratory or drill or review, the outline will



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need to be framed accordingly. But whatever the type of recitation to be developed, the lesson plan should have in it, not merely the high points to be touched, the high questions to be asked, but it should also contain a wealth of concrete illustrative materials. The lesson plan, in other words, should not be merely a guide-book and a timetable, but it should in addition be a reference book, and as far as possible a book of inspiration to pupils and teacher alike. Provision for summarizing the recitation should be indicated in the plan, and the lesson summary should be made, as the periods pass, in divers ways. Nothing can possibly be more stultifying to the average class than to have a lesson summarized period by period in the same way. One day it should be done by a pupil at the board ; another day by a pupil before the class ; one day in the character of Locksley or Friar Tuck ; another day in the form of diary or letter. And so forth. In every case the recitation should be so assigned and guided by the teacher as to make it hold something of interest and anticipation for the work of the next meeting.

The well kept plan book has in it an index of schemes and devices, gathered from a teacher's reading and observation and experience, to be put into practice when opportunity presents itself. It has also an index of those plans that have been used with success, those that have not been successful, those that need revision and adjustment. It is a book that the teacher is always making over, always adding to and taking from, always keeping in solution at the silent dictates of pupils, of subject-matter, and principally of experience. A plan is an ideal. Few of us are able to accomplish all we plan to accomplish, just as few of us fully realize our ideals. But we must plan, nevertheless, to the full. It is far better to over plan than to under plan. And we must plan fluidly, for without fluidity in the lesson plan we cannot touch successfully the varying intellectual levels in a class. There must be provision in the lesson for the dolt, for the cheat, for the slug-gard, as well as for the bright and industrious and conscientious children. The lesson plan must, in other words, be so formulated as to provide graded "pickings" for Tom, Dick, and Harry, as well as for the future presidents of the nation.

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## THE ASSIGNMENT

Whether the assignment shall be made at the opening of the recitation, at the end of the recitation, or in and through the recitation, must be decided by recitation events and assignment character. It is safely made at the beginning of the recitation when the work it designates is not intimately linked with the work in hand. When it grows out of the work in hand, however, it may be better to postpone it till the end of the recitation, or to make it at some intermediate point between the beginning and the end. Sometimes it may grow little by little out of the lesson points during the progress of the recitation, and at the end of the period be accumulated and summarized by the teacher or by an appointed pupil. Some teachers are able to make assignments for a week at a time, testing the pupils in assignment recall at the beginnings of successive recitations. This plan may be a good one with advanced classes, and with subject-matter that falls into natural divisions, and is therefore easily assigned in advance units. As in the keeping of a plan book, and in many other teaching methods and devices, much here depends upon the personality and the impressiveness of the teacher himself. We know teachers of English who successfully make of Monday or Friday a regular assignment day. One child in each class draws up a bulletin, similar to the Psalter Board in the church, and the assignments are canceled as the days go by ; or the pupils, recalling the assignments from notebooks, write them in turn on the board day by day ; or, again, a class secretary reminds the class at the beginning of each period what the assignments for the day and the morrow are. Such plan need not preclude the repetition of unsatisfactory lessons ; it gives the able pupils opportunity to work in advance ; it gives the less able pupils more time to study and prepare their lessons, and it affords good sound discipline, in that it trains pupils in systematizing and following up their school routine through notebooks and other mediums.

The assignment, it goes without saying, should be clearly and emphatically made. If it is a difficult one, its different phases and points of attack should be clarified. Illustration



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and parallel exposition should be brought to bear upon it by the teacher, and should be developed from the pupils *in extenso*. Pupils should be made to feel responsibility for lesson preparation from the manner in which the assignment is made, and it should bear such effective stimulation as invariably to draw them into active participation of assignment discussion. Brief samples of the kind of work required by the assignment should be exhibited ; and the teacher, by rapid call upon pupils here and there to see whether everything is understood, should thus clinch the assignment before passing to other matters. Every well made assignment teaches children how to study. Supervised study begins (and should oftentimes end) in the assignment. The teacher in charge of study hall is a proctor, and should be nothing more. His attempts to aid and supervise study during study periods are likely to be nothing but meddling, at least as public education is presently organized. But the individual subject teacher should assign not only *what is to be done* but *how it is to be done*, and his assignment is not complete until he has done the latter thoroughly.

What length of time should be devoted to making the assignment cannot by any means be dogmatically set down. Some educational supervisors would have ten or fifteen minutes rigidly set aside for assignment purpose in each recitation. We have ourselves sometimes made an effective assignment in three minutes, but it was a follow-up assignment, like one gone before. We have, again, devoted a whole period to making an assignment, but it had to do with new matter and new method, and required, therefore, a fund of expository and illustrative matter. Assignment in English composition usually and naturally requires a considerable amount of time and, when preparation work accompanies it, may very profitably be carried to a full period, or more than one. A general or introductory assignment in literature, wherein pupils are told how to get at a book and what to look for, like the general or introductory assignment in any kind of new matter, will require and should be given more time than subsequent assignments in the same matter.

The important thing, in making the assignment, is to tell



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children explicitly what is to be done. This should usually be followed by an exposition of more than one way of doing it, so that by variety of appeal as well as variety of method, all grades of intelligence in a class may be reached. The purpose of assignment should be made crystal clear. Every child has a right to know why he is asked to do what he is asked to do. Step by step development of the assigned work should be suggested, though always in parallel rather than upon the specific matter assigned. In case individual assignments are to be made, they should be written on slips of paper and given to the pupils for whom they are intended. Rapid advancement of worthy pupils is often facilitated by making individual assignments calling for more advanced and more difficult work than the general class assignment demands. On the other hand, let it never be forgotten that the one most telling feature in teaching, for helping on the slow and the backward and the disinclined to study, is the assignment. More failures are due to bad assignments, if the truth could be arrived at, than to examinations good or bad.

The kind of assignment that teachers are most commonly called upon to make is the one that builds from old work to new or to new phases of old work. This should mean that the recitation should move from and to assignments; it is the middle place between what has been previously assigned and what is to be newly assigned. In any such customary assignment the order of its presentation should reflect the order desired in the recitation that is to be based upon it. The pupil should understand it as a cue or a key to the development of the recitation that it anticipates. It is good to interrupt the assignment for the sake of getting the children to reproduce it in parts, and thus show whether they understand it clearly and can mark the divisions into which it falls. If the assignment indicates textbook or other reference, such reference may well be made a definite stopping or transitional point in the progress of the recitation to follow. And not the least important consideration in making assignments is that of variety. Assignments should not be made always in the same form, probably not always at the same time, certainly never in the mechanical, nonchalant,

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“take-the-next-three-chapters” manner. Even a chapter in a story usually needs assignment exposition.

### REVIEW AND DRILL

Effective reviews are best organized by using the accumulated assignments for a certain length of time as a starting point. Children, at the beginning of a review, may be required to arrange assignments in composition work or literature or spelling, in chronological order, to relate one to another, and to jot down the salients of each lesson as recall is suggested by these assignments. This will be the easier for them if they are required to write and date all assignments made. The aim in all review in English should be to center the work in essentials, to get the materials covered properly organized so that they may be easily remembered and managed and applied. Review work should be made interesting by the presentation of old materials in new lights and from new angles. Devices that train the memory are not altogether tabu, though any interpretation of review that makes of it a cramming operation is vicious. After the teacher has made review plausible to pupils by telling them its whys and wherefores, he should have little occasion to act otherwise than as guide and control. The children themselves by the use of review notebooks may be led to hit the high spots, to derive and fix principles in composition work, to relate and subordinate episodes to plot and central action, to establish and analyse causes in their slips in spelling and grammar and punctuation. At least, it should be the aim of the English teacher so to train them in review work.

The term *drill recitation* has an ugly connotation. It has come to have such connotation principally because teachers of English have not been sufficiently discerning as to what kind of subject-matter requires drill, and also because they have not taken the same care to vary and enliven it that they have taken with matter upon which drill is focused. The hammering-it-in method and the over-and-over-again method have value doubtless in the training of the will. But the new-way-to-pay-old-debts method may also train the will while



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it challenges attention and interest. Much used to be said by educators regarding the impropriety of using wrong example for the purpose of drilling in correct form, but they have come to see that it has a place, and a large place, in drill work, if not elsewhere. We have done more by way of drilling in business letter form, through the use of the humorously incorrect letter, than could ever have been accomplished by the over-and-over-again monotony. Drill in the mechanics of expression may be similarly devised, so that the pupil may be made to feel a sort of personal conquest in correcting the errors in work other than his own, and at the same time take the lesson home to his own composition work. Drill work is destructive when it stultifies or deadens the interest. Here, again, let the child know the whys and wherefores of the drill cause. Keep the drill motive always clearly focused. Keep the drill method—questionnaire, topical, dictation, transcription, filling in blanks, whatnot—always alert and salient and tense and “on the move.”

For both the review and the drill recitation the teacher must make use of creative exercises—exercises, that is, that are devised by him especially to meet the requirements of special groups and of individuals within classes. There is no book that contains drill or review exercises to meet all demands, or nearly all demands. No such book is possible of construction. The numerous manuals in which drill and review questions are compiled, are, many of them, excellent, as far as they go; but they meet the drill demand only in a general way. A certain group of children, let us say, requires frequent periodic reviews, while for others a final review is sufficient. One group requires drill in the pronunciation of a special kind of sounds, while another, racially different, requires pronunciation drill in a totally different kind of sounds. For some pupils, topical review is best; for others, questionnaire review is best; for still others, review by means of chart and graph and diagrammatic analysis is the only kind that is effective. The teacher must vary the method in both review and drill recitations to meet the demands of class and of individuals in a class. Unless he does this, and unless he studies to elevate review and drill work to the



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level of interest of other work, he will fail to make his method plausible to his pupils, and will thus nullify results.

### RECITATION TYPES

There is still no end of talk about the socialized recitation, the recitation in which every child takes a natural part in the "recitation life," just as he does in his home and community life, and in which the teacher transfers his authority in part to the class as a social unit. The child is placed on his own, without too much (if any) restraint, and is permitted to talk like a human being (without waving his hands in the air), to discuss points with his classmates freely and frankly, to be himself, before the teacher and the class just as if, it is always hoped, he were talking to his parents and his brothers and sisters. He is thus afforded training in the use of delegated authority as well as in deportment, as a social democratic being. There is nothing new about all this. Like most new things, the socialized recitation is very old. It has tremendous values and possibilities in English teaching, for many of the subject materials lend themselves to round table and living-room discussion. But, as a steady diet, it is certainly not to be recommended. Occasionally used, it spurs and stimulates. Overused, it makes for confused thinking, not to say confused behavior. Most of the time children must be made to feel that the teacher is in charge and, more, in full and positive leadership.

The socialized recitation lends itself to three particular dangers or weaknesses: Pupils may be reticent about participating on the volunteer basis, and thus time may be wasted in waiting for the spirit to move them. On the other hand, they may be over eager, and, as a consequence, they may wander away from the central recitation aim. Again, a few outstanding pupils may dominate recitation procedures, the majority making no contribution whatever. The last is probably the most objectionable feature to be listed against this particular type of recitation. It may usually be overcome, however, by a little tactful teacher guidance. And it may be turned to positive advantage in connection with the grading of pupils according to ability. The leaders in each of

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several groups may be segregated for accelerated work. Those who hold back may themselves be gradually developed into leaders, once their former leaders are no longer present to discourage by sheer ability and alertness. As an agency for making pupil assortments according to ability and readiness, the socialized recitation is possible of much greater development in educational grading than it has ever yet been used for.

We believe in the socialized recitation with the teacher always felt by the pupils to be in charge, and we believe in it because: (1) It furnishes the atmosphere of social activity; (2) it trains in initiative and self-confidence; (3) it teaches the proper respect for and use of responsibility; (4) it begets self-control, builds will-power, and develops judgment; (5) it satisfies the urgent inherent demand for active participation in proceedings felt by every pupil of high school age.

We believe also in the club or parliamentary recitation occasionally, but, again, with the teacher always consciously and conscientiously in charge. It also has its positive values and its positive dangers. It should probably be used only in connection with literature or oral English or special class functions. It probably more often retards than helps in grammar and spelling and composition, subjects in the handling of which the teacher's guiding hand is of paramount importance.

For the teacher of such subjects, the laboratory recitation is probably the most fruitful of results. By this is meant the recitation in which all the members of a class are working as pupils in a chemical or physical laboratory, "each in his own sphere." Some are working at the boards, some at the desks, some are on their feet reciting, each is working at the task best calculated to help him, and the teacher is circulating among all, lending ear and hand wherever necessary. The recitation assignments may be individual in a small class, and no two pupils may be working at quite the same task. In larger classes the assignments may be meted out by rows, or by special recitation groups, assorted and provided for previously by the teacher. The successful conduct of the laboratory recitation requires close-up planning. Efficiently planned, it may be used to individualize work as no other



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recitation method can. We have seen it used so successfully in composition as to make after-school or special-period personal conferences quite unnecessary. It is *par excellence* the method for individual pupil training and adjustment. But no teacher should attempt it unless he is sure he can manage a situation that makes numerous exacting demands upon him. He must be here, there, and everywhere all the time. He must have an eye on all hands, the while he is giving personal attention to the struggles of some one pupil with a troublesome word. Within the four walls of the classroom, the laboratory recitation requires, more than any other type, that the teacher be omniscient not only, but omnipresent as well. He will learn by sad experience, if not otherwise, that everything depends upon his plan.

### THE ART OF ASKING

It was said above that the good lesson plan should contain some well organized, thought-provoking questions. Perhaps more time is wasted by awkward, unpointed, and loose questioning in the English recitation than in any other one phase of English teaching. Here are a few question types that should be avoided in the cause of economy and common sense: The *puzzle question* which nobody can answer with certainty, and the answer to which would have no value if it could be guessed: "Why was Wamba a fool?" (A child once replied: "Because he was a wise man!") The *leading question* which always lets the cat out of the bag: "Quentin had somewhat the nature of a vagabond, hadn't he?" The *general question* which calls for the waving of hands in the air while the questioner (usually a "deestrick" supervisor or a Sunday school superintendent) passes on without extending the courtesy of a count: "How many like *Herve Riel*?" The *yes-or-no question* which calls usually for the nod of the head or a monosyllabic response, and which insults the pupil's intelligence, whether he knows it or not: "Was Browning a poet?" The *tandem question*, which piles one question upon another until the pupil is bewildered: "Who was Carton, what did he do, whom did he love, and how did his life end?" The *blank question*, a sort of tandem question in which the



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questioner seems to be fearful of revealing a particle of information in the question itself; he has studied somewhere that children must never be told anything, but must always be given the greatest opportunity for "doing it all" themselves. So he asks: "Who chased whom how many times around what?" or "Who told whom to go where, and why?" There are other types of "wayward questions," but these suffice for our purposes.

The good question creates interest and provokes thought. It should usually be periodic in form, and the respondent should, as a rule, be designated after the question is asked. It should contain a key or challenging word. Questions should follow upon one another consecutively and sequentially, one growing out of and leading into another, so that, were the answers compiled in sequence, without the interlarded questions, a unified and coherent composition would be the result. The imperative form of questioning is usually safer for the young teacher, for it comes more closely to being a topic for discussion, and does not tempt so easily to waste time. Topics should be stated uniformly, and each one should contain a big challenging word around which the pupil's thought may be gathered. It is a good thing sometimes to assign group topics, the whole number within a group suggesting a single unified development of thought, such as the following:

1. *Kirk, Hill, Lighthouse Top, Open Sea*
2. *Jim, Coracle, Cruise, Treasure*
3. *Knight, Leper, Charger, Gate*
4. *Rotherwood, Guests, Host, Repast*

Each group suggests a particular episode in a story. The pupils may be told to write or speak freely on the episode suggested, and to use in the composition the topical words given. In posing problems it is essential that the subject upon which work is to be based be completely surrounded. It is possible to say too much in problematizing a composition, to confuse rather than clarify; but it is quite unfair to pose a problem without furnishing pupils with complete data. For written composition work, problems are preferable to questions or topics. They suggest workmanship, have a more

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challenging appeal, and carry with them a more intense reality.

### THE ART OF ANSWERING

Much ado has been made about requiring pupils to make complete sentence answers to questions. This is something of a heresy. The human and natural way of answering questions in real life may quite properly be monosyllabic or phrasal or clausal; and the sentence sense is rarely taught by exacting complete sentence answers to questions asked. The burden of responsibility is upon the teacher. He must ask questions that will induce sentence answers without making the pupil more conscious of the form of answer than of its content. If the teacher will make sure to ask questions that provoke both thought and interest, the chances are that the pupil will speak in rounded periods. The answer reflects the question. The teacher should aim to secure sentence answers to his questions, and sentence answers minus the everlasting prefatory *why-a* and *well-a*; but he should aim first to provoke thoughtful answers, and to avoid stress upon form when the content is what he is always after.

The complete sentence answer that is conscious of itself may be very awkward indeed. A good, well constructed phrase or clause may be very graceful. Training in the use of phrases and clauses is valuable. The understood independent members of the sentence of which the answer phrase or clause is a natural part, may easily enough be derived, and should be, provided too great interruption of the thought is not incurred thereby. There cannot be too great insistence upon good form in pupils' answers. But this is not to say that teachers should be over fastidious in this respect. Phrases and clauses are good forms. They are increasingly taking their place in literature as independent types of expression, beginning with capitals and ending with periods.

The supplementary answer should be avoided, for it is extremely weakening to a pupil's thought processes for his teacher to finish or enlarge upon or supplement an inadequate answer. It is equally damaging to a pupil's training to allow him to over answer a question, for it leads to verbosity and



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confusion, and away from pointedness and conciseness in both thought and expression. Here, again, the question should be the stabilizer ; it should suggest just so much answer and no more. A part of every good bit of questioning is to inform the pupil automatically when it is completely answered and when it is not. The repetition by the teacher of a pupil's answer may be pardonable on occasion for the sake of emphasis, but, in the main, it is distinctly bad, for it is wasteful of time and humiliating in method. Repetition of pupils' answers, moreover, usually indicates the teacher's inability to follow up closely and quickly with another related question. He is usually "stalling for time." He is obliged to repeat mechanically a pupil's answer in order to secure time to pose another question. And when a teacher habitually repeats answers, he may quite safely be accused of not having thought very much about the matter of questioning, and may justifiably be regarded a superficial questioner.

### DETAILS OF CLASS ORGANIZATION

Every class should be so organized by the teacher as to require the least possible time and energy for such matters as the collection of papers, seating, roll-call, ventilation, erasing of boards, and the thousand-and-one other details of recitation management. The average class delights in organization, provided the organization is changed from time to time, to give everybody a chance. Committees formed for one duty and another will do their work well, under the proper teacher guidance and inspiration. The teacher's class presence and recitation grasp are the paramount issues in the technique of the recitation. If he is able always to hold the class situation calmly in the hollow of his hand ; if he is able to resist the nagging of over fastidious colleagues about the picayunish trivialities of tidiness ; if he can live above and beyond that inferior supervision that bases all its decisions upon surface non-essentials ; if he can walk in pedagogical beauty all alone, then he will probably have no difficulty in making of himself an expert recitation technician.

A case in point : In a school in "Podunk," let us say, the order went out that all boards should be erased at the close



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of periods, before a class was dismissed. The incoming teacher and pupils were to find all boards clean. A teacher with sincere feeling in regard to the order, protested and carried the day against putting such a belittling, wrong-in-principle ruling into effect. He showed that it was essential to hold a class in action up to the very last minute of a recitation; that the beginning of a period is the logical and the psychological time to have the boards erased, to clear the decks for action; that the erasing of the boards by pupils at the beginning of a recitation made for a hustling, warming-up, getting-ready attitude on the part of the class, that carried over into the recitation itself; that in his own classes the board work was always so neatly done, so carefully margined on all sides, that the boards were an inspiration to any incoming class. He was right! This example you may think is magnified out of all proportion. It is used only because it is typical of a considerable amount of school management that sometimes allows itself to be swept along by the onrush of routine and that all too frequently fails to reason through.

We know a teacher of English who gets the roll of his class by naming the pupils after characters in a classic that is being read. Each has an understudy, or more than one, in case there are not enough characters in the classic to go around. For a teacher to be calling the roll formally and technically ten days after the beginning of a term is usually an indication of inefficiency. There are so many automatic methods of accurately "glancing the roll." We know another teacher who can call all his pupils by first names a fortnight after a term begins, and his classes are invariably large. We know still another teacher, the most just and accurate marker among us all, who would not insult a class by keeping his rating book in evidence during the progress of a recitation. And yet another teacher we know, who has too much good sense to devote much if any time to a formidable harangue on the "proper folding and endorsement" of all papers (for his own ultimate convenience). He is too busily engaged with essentials to worry his pupils with such tweedle-dee and tweedle-dum. He tells them to date and sign in full (not with

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last name and one or two initials) everything they write, and this is instruction that carries over into life habit. He tells them to place endorsements logically and considerately for all concerned in handling the papers, and this kind of instruction also carries over into life, though it may entail brief class discussion some day. He is eager to have his pupils habituate themselves to the use of many different styles of theme paper, for he knows that in most offices in this world the average worker has to use a variety of styles. Wise teachers, in other words, would run the school for the children and in the cause of education rather than for themselves in the cause of personal convenience and comfort.

The point of all this is, that the class machinery must be kept as far as possible out of sight, in the background. Just in proportion as a teacher allows it to become troublesome, to come to the surface, is his technique weakened. His manner of handling class clerical detail is a test and a gage of his classroom manner and qualification *in toto*.

### THE TEACHER'S POSTURE

"Shall a teacher sit, or stand, or 'circulate'?" Here is a question that has given educational leaders pause! The decision as to the number of angels that can dance on the point of a needle is as nothing in comparison to the answer to this question! But the answer is simple nevertheless. It all depends upon his manner of sitting, or standing, or circulating. We have been inspired by teachers who sat throughout a period; we have been bored to death by teachers who have persistently stood; we have been made nervous and "jumpy" and "headachy" by teachers who insisted upon walking around the room constantly. If the teacher stands because the class discussion calls him to his feet—fine! If he circulates because he desires to be the life of the party and put life into it—fine! If he sits because he thus best makes himself heard and understood in all parts of the room—fine! His mental posture is the thing that counts.

English is a live and open subject. No one can teach it well and remain in an easy, sleepy posture of mind. And as our physical postures reflect our mental ones, this means that



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teachers of English have to be physically active as well as mentally alive. If a teacher's sitting throughout a period indicates, as it often does, an easy-going and somnolent attitude toward the work, then by all means deprive him of the chair. If a teacher's "knocking about" the classroom indicates a nervous and uncontrolled attitude, as it sometimes does, then by all means make him sit. But do not judge or misjudge him by the physical posture alone.

### THE TEACHER'S GRASP

The final tests are these: Does the recitation in English take aim and hit somewhere? Does the teacher grasp the class whole, and at the same time see the members of it individually? Is equal recitational opportunity provided for all pupils? Is every pupil made to feel himself an actual integral part of the recitation, whether or not he is called upon? Are the special class features, such as secretarial reports, minute-men speeches, criticisms, kept live and refreshing, or are they permitted to run down and become but stereotyped class functions? Are pupils imbued with the spirit of volunteering and initiative through the teacher, or are they so many automata or monotones in class scales? Are all the members of the class organization pulling together toward the same ends, with the same aims? Is the class tone wholesome and harmonious, quiet and thoughtful? Is the recitation tempo right, not too fast for some and too slow for others? Is the lesson tension too strained and suspended for Bill, too lax and dull for Mary? Do the children sit up, stand up, and speak up always in good form? And so forth.

Again, it is the teacher's class presence and recitation grasp that decide these and other issues in the technique of the recitation. More than anything else, it is the teacher's human gumption that must decide on a given spot and in a given situation whether all children are to recite from the front of the room, whether two written recitations shall be held in succession, whether the first recitation after a holiday shall consist of written work, whether children shall be called by first name or by last name or by both or by neither; whether



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society shall be permitted to interrupt by well meaning contests and "weeks" of this and that and the other; whether recitations are to be staged for company, or the proverbial "potluck" shall be the order of the recitation day; whether—oh, whether the thousand-and-one other details of classroom technique are to be settled by Prussian verboten policy from without, or to be permitted to develop naturally and easily from within. If the school administration enforces strict conformity in these matters, then goodbye to academic freedom.

### THE TEACHER'S VOICE

One additional issue must have a paragraph to itself, namely, the teacher's voice. If teachers could be made to realize how great a factor the voice is in inducing respect and attention among pupils, they could probably be prevailed upon to be more careful in its use. We frequently hear it said that the teacher's presence should demand respect. His voice, however, is vastly more powerful to demand or to "defy" respect. The teacher of English in particular should take pride in the use of his voice, should be able to adjust it to varying class demands, should aim always to speak in low, audible tone rather than in raised, over audible tone. The loud, rasping, hectic, or otherwise uncontrolled voice, that is sometimes heard in the classroom, invariably reveals a nervous condition unworthy of and untrustworthy in the teaching profession.

An educational supervisor for whom we have the highest possible respect says that he can answer all the questions in the preceding section, and more, by getting the key and pitch and tone of a teacher's voice when he enters a classroom, so true an indication is the human voice—the teacher's voice—of mental and moral and physical adequacy for work. Some voices carry better than others; some are naturally louder or milder or of better timbre than others. We are not asking here that a teacher artificialize his voice in order to make it satisfactory. He could not do this if he would. But, certainly, no one can teach English with the proper effectiveness, who does not possess or who has not cultivated a quiet,

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agreeable, well modulated voice. The teacher's voice may do more toward inculcating a love for literature than no end of discussion and analysis of a masterpiece, for literature is more to be heard than to be seen. A pupil's revelation of himself may be emphatically made through the teacher's voice as he hears his own composition conveyed to him through this medium. Some one has said that the teacher's voice alone is capable of inculcating in pupils all of the technical classroom virtues—*alertness in grasp and response, concentration, cooperation, courage, courtesy, desire for improvement, eagerness to shoulder responsibility, generosity, good posture, honesty, initiative, liking for the best in literature, loyalty, obedience, orderliness, promptness, readiness, refinement, reliability, self-control, self-reliance, sympathy, and willingness*. To paraphrase a popular dictum, we may fitly conclude this chapter on the technique of the recitation by saying that teaching of a high tone is always done through a voice of an agreeable tone.

### DISCUSSION

It is frequently charged that modern public education does not train for leadership but, rather, for "followership." The perfection of mechanical organization always aimed at by school *systems* makes for the submergence of individuality and the emergence of mass consciousness. Do you believe this to be fair criticism? Do you believe that the democratic form of government makes it imperative, for the sake of safety, to emphasize regimentation in its educational organization? ¶ Is it possible, do you think, that classroom organization may be too nicely worked out, and that, as a consequence, talent and genius may be stifled by the machine? ¶ What devices are you able to resort to by means of which you may retain a very desirable classroom organization, and at the same time maintain such freedom and fluidity as to develop leaders in the class group? ¶ Since freedom of will and action is to some extent invariably stemmed by all forms of civilized government, is not closely knitted classroom organization therefore a reflection of the society in which pupils live and are to live? Does society at large encourage leadership, or does leadership make its way *in spite of* social organization? ¶ Show, by a series of well devised assignment plans, how you would develop in children a sense of individual responsibility, and at the same time a sense of class-group responsibility. How, in other words, could you make them feel that they must prepare the work not only to benefit themselves, but as well to benefit their classmates? Perhaps assignments based upon the "life values"

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in some character classic studied will best suit this purpose. ¶ Indicate both English content and recitation method best calculated to bring out each of the "classroom virtues" listed on page 302. Do you consider this list a fair and logical one? Are there, perhaps, items that you should add, or that belong more properly under college training or under elementary school training? Is the order here set down too elaborate to require of the average junior or senior high school?



## CHAPTER XIV

### CONSTRUCTIVE EXAMINATIONS AND THEIR ADMINISTRATION \*

#### PROBLEMS *versus* PUZZLES

It used to be the custom to examine pupils in order to discover what they did not know, and quaint and curious "vexamination" questions were administered for the purpose. Later, it became the custom to examine pupils in order to discover how much their poor little heads could hold. Cramming was the order of that not-very-remote day, and "wrecksamination" questions were diabolically devised. But now examinations are given (it is hoped !) for the purpose of disclosing to all concerned in them what pupils ought to know, and what, as a consequence, they ought to do. The new day in examination has dawned clearly and certainly, and has left definitely behind it, in the majority of educational horizons, the fetish of examination as formal discipline.

Every examination paper should mean to the pupil a new and enriching experience in his educational life, a directive landmark in his educational career. While every worth while examination paper will by its very nature afford opportunity for mental and moral training and discipline, this aim is not to be regarded as in any sense paramount. Only casually and incidentally should the examination paper focus upon the pupil's conscientiousness in studying what he has been told to study. If the teacher in the regular recitation cannot be certain that his pupils are doing the prescribed work, and cannot prevail upon them to do it, he can neither bring them to see the error of their way by a retaliatory examination, nor rightly motivate and enforce mental and moral discipline. Examinations as a system of policing, examinations as a contest in the solution of puzzles, examinations as hindsight, are decadent. But examinations as prevision and diagnosis and guidance (avocational as well as vocational) can be made to function as genuinely educative agencies, and they are so

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\* *The Educational Review*, Vol. LXXIII, No. 1, p. 33 ; *American Education*, Vol. XX, No. 7, p. 401.

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functioning today not only in schools, but in commercial and industrial establishments in all parts of the country. This is not at all to be interpreted as meaning that junior and senior high school examinations are to make no demands on the power of a child to recall knowledge. But it does mean that questions should be so put as to make the recall natural and automatic as the result of question spur and challenge. The mere knowledge is minor ; its application to the new examination problem is major. Power of retention is minor ; power in putting retained knowledge into new and ever varying practice is major.

In general, every well-thought-out examination paper will do something toward helping the examiner to discover the child's mental age, moral stamina, physical strength, and emotional stability. The degree to which any or all of these may be discoverable depends of course upon individual aims and conditions of given examinations. But by and large, these are the big four fundamental considerations in setting the examination paper. These constitute the general working basis upon which pupil differentiations and group assortments and adjustments should first be made. And these should be weighed first in designing the examination paper, no matter really what the subject in which the examination is given.

In particular, every well-thought-out examination paper in junior and senior high school English, for instance, will do something—much, it is hoped—toward helping the examiner to discover the child's aptitude for expression, his cultural traditions in the mother tongue, his quality of taste and imagination, and his "English level" in the department organization. These more detailed deductions should in turn form the bases upon which individual program revision may be carried to a still closer adjustment. They should likewise serve as a gage in the listing of students for participation in those school activities that are closely related to the work of the English department, such as school publications and literary clubs.

Since it is English that makes the widest and most varied range of appeal to the abilities of junior and senior high school pupils, examinations in this subject in junior and senior high



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schools should be set with the utmost care and precision ; and the English department should be privileged to group and classify and promote with the greatest possible ease and fluidity, and at any time, partly upon basis of the examination result. The group designations *bright*, *average*, and *slow* are too general for final application in grading English work. They may do as a beginning. But they need to be highly subdivided, for in evaluating from the point of view of English, social and occupational class standards count for much in the assortment of junior and senior high school children. And in setting examinations in English, there is a much wider scope and bigger influence to be reckoned with than in other subjects. In large cosmopolitan communities, the English recitation and the English examination will, more quickly and more glaringly than the work in any other subject, reveal the differences in mental ability and moral sensitiveness among children of a single grade—differences that, in large cities, sometimes amount to a six or seven year variation in intellectual age. The subject of English, with its manifold resources for calling out reactions, is best calculated to detect these differences between and among pupils, to account for them, and to prescribe adequate educational treatment to meet them. So that the tripartite division of *bright*, *average*, and *slow*, while sufficient for purposes of general classification and assortment, would need to be highly subdivided were English examinations closely and skilfully set, and their results closely and skilfully analysed.

### SHORT TESTS

The word *test* is here used to refer to the occasional classroom test given under the individual teacher, or under departmental management, and to the annual or semiannual, or preferably more frequent intelligence test, administered by a psychological expert either within the department or outside it. We are using the word *examination* to refer to the composite mid-term or end-term or beginning-term examination, given in most junior and senior high schools for the purpose of guidance in the term-by-term shifts or promotions of pupils. We are sorry that any such distinction in nomenclature



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has to be made, but it is necessary simply because educational administration in most places today demands it.

The pupils in junior and senior high schools should be given brief tests at least twice a semester. In those cases where the department machinery permits, tests should be given once a month or oftener. Longer and more formal examinations should be given at or near the end, or at or near the beginning of every semester. The custom of giving the "final" or deciding examination at the beginning of a semester rather than at the end, has never been established in this country. But it is good to be able to record that the increasing importance being attached everywhere to entrance and intermittent intelligence tests, bids fair justly to minimize the emphasis that has time out of mind made a fetish of finals. Frequent short tests obligate educational administration to keep failure at a minimum as a result of the pupil assortments they induce. They therefore help in a very direct way to reduce educational expense. And they are of special and increasing importance in every department in junior and senior high schools, because it is here that pupil aptitudes assert themselves most definitely and courses of study tend to become more and more highly differentiated.

General knowledge tests, for instance, given throughout a school at certain stated periods, can be made to do much, not only by way of organizing intermediate groups for intensive treatment and adjustment, but also by way of jacking up the mental and moral quality of pupil attitude toward a mastery of expressional technique. Such tests may be made departmental, but never too strictly so. Questions should be so devised and set as to function broadly in helping teachers to arrive at a pupil's ability to think quickly, to observe closely, to obey orders accurately, to perform certain set tasks brilliantly perhaps, to perform others (especially in answering questions of the essay type in English) slowly, surely, steadily, logically. One of the principal justifiable criticisms to be made of intelligence tests as conducted to date, is that sufficient weight has not as a rule been given in them to the type of question that really requires slow and contemplative treatment. Questions that call for

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snap answers seem to have been stressed chiefly, and such questions constitute of course the best test for discovering awareness and alertness and immediacy of judgment power. For a certain character of findings, perhaps for the majority of valuable findings in education, the question that calls for speedy and decisive treatment is undoubtedly best. But there is also a place, and a fairly large place, in the workaday world for the individual who may be slow but who is always sure. The department of English is especially equipped to seek him out by means of tests and examinations of the essay type.

### SETTING THE TESTS

Whether the entrance and the intermittent tests and the final examinations should be made out by the chairman of department, by individual teachers, or by a committee, depends in part upon the school organization. The chairman will need always to keep his hands upon the setting of papers, no matter how successful he may be in delegating the actual work to his colleagues. Perhaps the method of constructing test and examination papers should be varied from time to time. But there can be no doubt that the best results in examinations are procurable only in those departments in which test and examination experts are developed. Every chairman of department would do a signal service to his school and to his community, if he would appoint some member (or members) of his department to devote time and thought and skill to the whole problem of conducting tests and examinations usefully and scientifically. The psychologist has long contended, with justice, that none but an expert in the work should be permitted to devise and conduct intelligence tests, and measure their results. It is a job for the expert. It is really important that there be an examination expert in every department, one who is a specialist in his subject, one who is a general educational psychologist as well, and one, again, capable of studying in a scholarly way the economic interests and requirements, the social and occupational strata, the traditions and aspirations of the school community.

This expert, or this committee of experts, in a department



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should keep in constant touch with test and examination methods throughout the educational world, should keep files of questions ever in solution and assorted to the proverbial *n*th degree, and should receive and assort and comment upon and file for future use (or discard), test and examination questions handed in all along the weeks of the school year by the teaching corps. These internal questions should be made out at those strategic times in classroom instruction when they suggest themselves to the individual teacher. The best examination questions are those written under stress of classroom operation; the poorest are usually those that are composed during the few hectic days or hours before the examinations are held. The examination question cue must be taken when given, even to the momentary interruption of classroom work, if the examination is to constitute actual growth and development in the child's educational experience. Every examination question should be conceived as an outgrowth of classroom work, and should be clinched by annotation when it occurs. Otherwise good questions may be lost forever, and poor substitutions be made for them when examination time comes.

The test paper given monthly, or as class condition and occasion demand, should be brief in time requirement, and should deal with but few—preferably only one or two—types of subject-matter. If it can be kept short enough to permit children to finish and then to discuss it with the teacher in the same period, it will have an immediacy of impression and effect that will prove invaluable. The longer regulation examination should be adapted in time and content requirements to the age of the pupils to whom it is given, and to the scope and character of the work upon which it is based. Shorter, less intensive papers should be set for the junior high school grades than for those of the senior high school. In all tests and examinations, the time element should be given consideration in reckoning results and arriving at decisions. Pupils should be made to feel in connection with every test they take, that they are asked not only to answer certain questions, but to answer them in a certain way and *in a certain specified time*. On the other



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hand, pupils must not of course be scared by the time consideration. Power rather than speed in all tests and examinations must be held before them as the paramount issue. It is by no means always safe to tell pupils to apportion their time in answering examination questions according to the percentage values attached to individual questions, for it is obviously impossible to set any question so that it will be of equal difficulty and of equal time requirement for all pupils in a group. The degrees of difference among the ratings of the assembled questions on an examination paper should not therefore be too great, otherwise injustice may be done to certain pupils. For convenience and facility in rating papers questions should be evaluated in multiples of five and ten as far as possible. This is especially important in those unfortunate cases where one teacher is obliged to examine large numbers of papers or answers. Any close calculation of credits, carried to extreme lengths, exacts a toll in nervous wear and tear that counts up disastrously against the physical and mental health of teachers.

### VALUES REAL AND UNREAL

It is, perhaps, to be deplored that we still feel it necessary to attach percentage values to examination questions. Altogether too much stress is placed upon ratings in school work, and in no department of the work is this custom more damaging than in a broad, comprehensive subject like English. For in English, beyond the mere mechanics of expression where the ratings may be practically exact, teacher judgments and their concretization in the form of percentage ratings are necessarily fluid and often unreal. To thread percentage values through the body of a partitioned examination question is a vicious policy ; yet it is sometimes done even in questions based upon classics, and in "highly respectable" educational institutions. Those who never miss an opportunity to point the finger of scorn at commercial education, and to condemn it because *they think* it stresses money-getting, would be astonished sometimes were they to study closely the niceties of evaluations in examination questions and English results in general.

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The question below, in addition to being a bad question, is viciously stated just because it overemphasizes rating by the mere form of inclusion. In all such arrangements as this pupils are usually unable to "lose themselves" in the task before them because of the aggressive listing of reward, or loss.

Who was Wamba ? (2) What did he do at Ashby ? (3) What did he do at Torquilstone ? (3) What did he do at Templestone ? (3) Whom did he marry ? (1) What became of him eventually ? (3)

Partitioned questions should, of course, be so evaluated as to enable the examiner to credit answers easily and accurately. But they should not be "ornamented" or shot through with what-is-it-worth symbols. The evaluation of the various parts should be kept alike, if possible, and one total percentage value stated at the end of the question. It will be easy enough to make the necessary partitional division of rating, if care is taken to keep such division even, and not fractional. Rating of all papers written by junior and senior high school pupils should be made in whole numbers only, and just as far as possible in multiples of five, such as 60, 65, 70, 75, 80, 85. That teacher who flatters himself that he can adjudge a pupil's examination work on the  $64\frac{1}{2}$  principle of rating, is simply forgetting the human equation in his teaching relationships, and is stressing picayune estimate above rationalized considerations. Fractional ratings, though they may on rare occasions be helpful in exact subjects, tell little or nothing about the pupil for educational purposes, beyond what whole numbers can tell. They are usually a somewhat sad commentary upon the individual teacher or the system of education that insists upon their use. Few sane men in the world are capable of adjudging others within the limits of five percent fluctuation, no matter how definitely gaged the unit of measurement may be, and they will frankly and even proudly confess as much.

In general, questions on an examination paper should be arranged in order of decreasing credit value, and of decreasing intensity of application required in writing answers. The question most difficult to the average child in a group—most



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difficult, in other words, at the intellectual center of a group—and therefore highest in evaluation, should come first, for a pupil is usually prepared to bring his best and strongest thought power to bear upon the first or early part of an examination. All questions, however, that have to do with a single topic and with different phases of it, should be grouped together on the examination paper, regardless of this rule. If questions are arranged in order of decreasing difficulty, this arrangement should in and of itself be sufficient cue to the child as to evaluations, and as to the order in which questions should be answered by him. But to meet the demands of different intellectual levels among pupils in an examination group, every examination paper should permit liberties to be taken with the order of answering. The following notice, printed in heavy face at the top of all test and examination papers, has worked well and justly :

The questions are arranged in the order in which you will probably find it best to answer them. But take any liberties with the order of answers that you care to take. Be sure, however, if you take liberties with the regular order, to keep the number of each answer in strict correspondence with the question to which it belongs.

### GOOD EXAMINATION QUESTIONS

English examination papers as well as those in most other general subjects, should, as a rule, include four kinds of questions : *questions of thought*, *questions of judgment*, *questions of imagination*, and *questions of fact*. No very close line of demarcation should be attempted between the first two of the classifications. These represent in the main the four broad general aims that the teacher of English in junior and senior high schools has to keep in mind in all his work, the four broad and general lines of pupil development by which the results of his work are justifiably measured. And the order is significant. Through the teaching of composition and literature he must aim to cultivate power in thought and reason and imagination. As somewhat subordinate to these he must all the time and in various ways habituate pupils in dealing accurately with the facts of expression, in the basic mechanics of speech and writing, as well as in the underlying



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realities of human existence as revealed in literature and everyday living. Test and examination questions, therefore, that center in these four salients are best calculated to reveal a pupil's intellectual ability and emotional tone, to develop the best materials wherewith to measure a pupil's power of achievement. Questions of fact stand lowest in the evaluation scale; questions of thought stimulation, highest; questions that make demands upon imagination and judgment should share evaluation honors with those of thought stimulation, and usually belong in the same category.

All examination questions should be stated in the simplest possible form consistent with explicit and sufficient direction. Questions of fact may naturally be stated more concisely and more tersely than those of other types. Questions set in the form of problems—and as many as possible of the first three kinds should be so set—should contain all possible data essential to the construction of complete answers, but question-problems that require very elaborate exposition should be avoided in junior high school papers. In the senior high school, and especially in the twelfth year, it may be desirable and profitable to surround a question with numerous conditions and provisos, just as a test of the pupil's ability to cope with a problem involving numerous, complex considerations. His experience is accordingly enriched, in case the question-problem is coherently and precisely stated. Even a twelfth year child, however, should not be required to wade through excessive direction and exposition.

It is often a very nice problem indeed to get the question-problem succinctly yet comprehensively framed. It is equally unfair to overstate as to understate a problem that is calculated to be a test of ability in grasp as well as in solution. Not one iota of preliminary detail must be omitted, nor yet must one iota more be given than is strictly necessary. It would be signally unfair to set a task before a pupil without proper instruction as to its performance. It would be similarly unfair to set him an examination problem without proper instruction as to the analysis of the problem before he attempted to solve it. Perhaps the problem itself should contain a tabulated summary of all its requirements, so that the pupil may be

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enabled to weigh point against point in meditating his solution of it before attempting to answer it formally.

The case is different when we ask, for instance, for the development of a negative or affirmative brief in the argument of a given question. Here the statement of the question is usually enough. The exercise of thought and judgment and perhaps imagination, and the work of selection and rejection, free of all superimposed restraints and conditions, are a part of the pupil's answer. But in the kind of problem above indicated the pupil is not asked to build the situation. He is asked, rather, to handle a situation, once given in full detail. His task begins where the fully staged situation ends, and it is to be worked out in accordance with a completely problematized proposition. In constructing an argumentative brief, on the other hand, the question stages the situation for him in but small part; he is tested quite as much on ability to "build in" certain essential detail, and to limit and restrict and discard certain non-essential detail, as he is upon ability to handle the detailed content after he has selected it. Hence, the searching question-problem must be given *in extenso* in order that the pupil's showing may be handicapped in no single respect.

Examination questions, in addition to being lucid and explicit, should be stimulating and challenging. Even the oldest, most dryasdust facts may be asked for in stimulating ways, from new slants and angles. Questions that most frequently fail in true effectiveness are those that are awkwardly written in phrasal or clausal sections, or those that follow a stereotyped and medieval examination question form. Even when stated clearly *seriatim*, the sectional or partitioned question is by no means to be recommended for examination purposes. It is quite as important to keep the examination paper, as a whole, simple and direct and easily understandable in form, as it is to keep questions themselves concise and easy of comprehension. If it is forbidding in appearance, and complicated in form and make-up, it will not function with fullest efficiency. The most valuable tests and examinations are those doubtless that are given "on the spur," without pupils' knowing beforehand that they are to



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be given. But inasmuch as they cannot always be so conducted, and inasmuch as the very consciousness on the child's part that he is to be examined detracts to some degree from the genuineness of examination results, the least that examiners can do (or so it would seem) is to have their examination papers neat and attractive in form, bright and stimulating in content, interesting and challenging in the invitation to attack.

It may be a good plan to embody examination questions in that form of composition in which special work is done in a given term or grade. If this can be devised in a manner to attract and interest pupils, without confusing them or diverting their attention unduly, it may do much to take the sting and the scare out of the average examination experience. The first three examples on pages 316 to 322 were used with grades in which letter writing had been emphasized. The letter set-up, abbreviated here, was in each case complete as to heading, inside address, annotations, and so forth. The fourth example was used for classes that had done special work in directive exposition; the fifth, for classes in newspaper work; the sixth and seventh, for classes in advertising copy.

A question such as the following is sometimes condemned on the ground that it is anachronistic. But the very anachronism contained in it will in the majority of cases prove its saving grace and virtue. If we are going to shy at anachronism, then we shall have to be nervously apologetic all the way from Shakspeare to Meredith. Provided the classics referred to in this question have been correctly and *liberally* presented to pupils, the question will put them on their mettle and give them a most enjoyable half hour. To say that it is likely to throw the classic out of its period and thus give pupils a wrong idea of the relationship between a piece of literature and the period to which it belongs, is to say that the best literature of the world is for an age and not for all time. No thoughtful, well equipped teacher of English need be guilty of such false doctrine as this. Real literature of any period is for all periods; for application to all phases of life, no matter how rapidly the centuries may move; for

(Continued on page 323)



## In the Service of Youth

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### I

Dear Boys and Girls :

This is your first formal examination in the —— High School. We are certain that you will not find it difficult, because you have worked faithfully during the past ten weeks. Please read all the questions carefully before attempting to answer any of them ; then make a special study of each one as you answer it. Write just as neatly as you can, spell correctly, and see that your full name and your section number are on every sheet of paper you use. Here are the questions :

[Here the question set, in heavy type  
and indented from the margins.]

When you have finished, place your papers in proper order and clip them together in the upper lefthand corner. Then forget all about the examination, but remember that you have our very best wishes for success.

Sincerely yours,

———— English Teachers.

## Constructive Examinations

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### II

Dear Boys and Girls :

Below you will find the second term examination questions. Please answer them as neatly and as correctly as you possibly can. Be sure that you know what each question means before you attempt to answer it. See that your name and section number are on each sheet of paper you use. When you have finished, place your papers in proper order and clip them together in the upper lefthand corner.

[Here the question set, in heavy type  
and indented from the margins.]

In the English mid-term examinations last November the second term pupils had a general passing average of 86 per cent. We hope, and indeed we feel sure, that you will not only maintain this excellent record but that you will raise the mark. At all events you have our best wishes to this end.

Sincerely yours,

———— English Teachers.

## In the Service of Youth

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### III

Dear Seniors :

"Half-Way-to-June !"

*Your* names are now upon the envied list and *you* are interested, of course, in keeping them there.

*You may*, you *CAN*, you *MUST* keep them there, and by answering the following questions neatly and correctly *you* are going to fix those names for all time on the senior roll of 19—.

*Good luck*, which is but the colloquial name for *good work*, attend you, as you "go in" !

[Here the question set, in heavy type  
and indented from the margins.]

*You* have studied office filing. *You* are going to engage in business. Therefore, when you have finished the examination, please give your answer papers businesslike treatment.

And now, again, accept our best wishes for your success in this examination at "Half-Way-to-June."

May you arrive !

Sincerely yours,

——— Teachers of English.



### IV

#### RECIPE FOR SUCCESS IN THIS EXAMINATION

- 10 weeks of faithful study.
- 1 headful of knowledge.
- 1 bodyful of poise.
- 1 heartful of success throbs.
- 1 generous portion each of common sense, good writing, and correct spelling.
- 1  $\frac{1}{2}$  hours of clear thinking.
- 3 or 4 sheets of paper.
- 1 good pen and some ink.

Apply the clear thinking to the questions below, and draw upon the knowledge and the study as required. Add the poise, the throbs, and the common sense. Pour results upon the paper, steeping thoroughly in generous portions of good writing and correct spelling. After the ingredients are thus properly combined, arrange the whole in convenient form and await developments with confidence.

[Here the question set, in heavy type  
and indented from the margins.]

### HIGH SCHOOL PUPILS FACE EXAMINATIONS CALMLY

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**Confident and Self-Controlled When  
Confronted with Mid-Term Tests**

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**Teachers and Pupils Alike Optimistic  
as to Outcome of Their Work**

New York, April 19.—Over 2400 ——— High School pupils—calm, confident, and self-controlled—applied themselves vigorously this morning to the regular mid-term tests in English. All the pupils read the whole question paper through carefully and then made a special study of each individual question before putting pen to paper. Each pupil was of course bent upon handing in the “best-yet” paper of his school career. The ——— High School pupils already hold the banner for neat and accurate written work. Following is the examination that was given in Fourth Term English:

[Here the question set, in heavy type  
and indented from the margins.]

At the close of the examination each pupil scrutinized his papers to see that nothing had been omitted, especially not his name and section number. Then he arranged them in proper order, clipped them together in the upper lefthand corner, left them with the teacher in charge of the examination, and walked out of the examination room as confidently as he had walked in two hours before. The teachers of English in the school were unanimous in their prediction of success for the pupils.

## Constructive Examinations

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### VI

**YOUR  
OPPORTUNITY  
IS  
NOW HERE**      **AND**      **YOU  
ARE READY  
TO  
WELCOME IT**

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*Do you want to be admitted to senior finals next year? Very well—answer the following questions fully and correctly, and you may be.*

---

Write  
neatly.

Read questions  
thoroughly.

Spell  
correctly.

---

[Here the question set, in heavy type  
and indented from the margins.]

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Place papers in  
proper order.

Have name and section  
number on each sheet.

Fasten papers in  
upper lefthand corner.

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**DEPARTMENT OF ENGLISH**

— — — — — **HIGH SCHOOL**

**NEW YORK CITY**



### ANNOUNCEMENT EXTRAORDINARY

Prepare a bookseller's folder (or circular or catalog or prospectus) announcing the following books. Make it appeal to more than one class of people. Tell enough of the content of each book announced to show that you know the merchandise you are marketing, and tell it in such way as to lead people to a desire to know more of it. Make mention of form, size, price, appearance, and look to the proportions of your announcement carefully. Illustrate it. Fold and arrange your paper in any way you like.

William Shakspeare's <i>MACBETH</i> . . . .	\$ .35
Edgar Allan Poe's <i>THE PURLOINED LETTER</i> . . . . .	.35
Alice Brown's <i>ROSY BALM</i> . . . . .	.50
Robert Burns' <i>POEMS</i> and Thomas Carlyle's <i>ESSAY ON BURNS</i> (in one volume) . . . . .	.45

DEPARTMENT OF ENGLISH  
——— HIGH SCHOOL  
NEW YORK CITY

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consideration along individual points of view, no matter how fanciful and whimsical they may be. That this question was well worth the asking was proved by the answer of one tenth-year pupil who wrote in part as follows.

### QUESTION

LOCKSLEY could not write, but he could make his mark. His bugle was the only advertisement he knew. If he wanted to assemble his men, he sounded the call on his bugle, and his men appeared rapidly and loyally. They couldn't have responded more readily if their leader's bugle note had contained all the eloquence of *Old Dutch* and *O'Sullivan* combined. However, if he had erected a huge billboard in Sherwood Forest for the purpose of recruiting his men, and if his men had been able to read what was written on it, what form do you suppose his copy would have taken ?

### ANSWER

#### COMRADES IN OUTLAWRY

Come one, come all,  
And heed my call !

OUR

#### GOOD FELLOW IVANHOE

HATH BEEN CAPTURED AND IMPRISONED  
IN TORQUILSTONE BY THE TRICKERY

OF THAT

#### BAD FELLOW

SIR BRIAN DE BOIS-GUILBERT

SWEAR VENGEANCE WITH ME AGAINST  
THIS NORMAN VILLAIN, AND COME  
WITH ME TO THE RESCUE OF OUR

NOBLE SAXON BROTHER

#### IVANHOE

Meet me here with staff and spear  
When evening shadows 'gin appear.

LOCKSLEY

## In the Service of Youth

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### BAD EXAMINATION QUESTIONS

Failure on the part of the examiners in framing questions to put themselves in the pupil's place is doubtless responsible for much questioning that is vague and obscure and academic in phraseology. All of the accent seems to be placed on the question, none or little on the "questionee." To paraphrase Macdonald, "The examiner seems always more ready to ask a question than to justify it."

One of the fundamentals of good teaching is the ability of the teacher to put himself back to the age when he was sitting in a school seat. This harks back too far for many of us. To "other ourselves adolescently" is, however, more essential in setting an examination paper than anywhere else in our teaching, and it is likewise very difficult. Psychology and pedagogy and study in general, tend to lead us away from simplicity of expression, to endow our expression with puzzling involution, and to estrange us from adolescent points of view in both thought and expression.

"Who chased whom how many times around the walls of what?" or "When and why did who tell whom to go where?" as examination questions, are traditional jokes. But they are almost simple, subtle, and sensible compared to such questions as these, taken from the actual examination papers of recent issue—

- A. Read the following poem carefully and then write about it in paragraph form, touching on the meaning of the poem, the facts on which you judge the poem based, the means the poet has used to make his material poetic, and the respect in which the poem most appeals to you.
- B. State, in paragraph form, by whom and under what circumstances the following passage from *Macbeth* was spoken and explain in some detail the meaning of the passage, paying special attention to unusual words.
- C. Write an exposition or a description on a subject chosen from the list given below (20). (*If you write exposition*, be sure to have distinct topic sentences (2), clear division of your material into connected paragraphs (10), some kind of illustrative material, such as a diagram or a specific instance or an example (4), and a concise summary (4). *If you write description*, have a fundamental, central image (3), a distinct point of view (3), an orderly plan (3), plenty of specific or vivid descriptive words (5), and abundant details (6). Tell whether you are trying to write exposition or description.)



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Questions A and B are exactly the same type of questioning as the who-chased-whom and the when-and-why questions above quoted, minus the saving quality of humor. Question C, with the uneven artificial ratings running through it, is much too scholastic for any child of junior high school age, and for most children of senior high school age. If the restrictions and limitations and warnings and suggestions in this question were listed in tabular form instead of in conglomeration, and the total percentage for the answer given at the end of the series, the question would be far less forbidding and a satisfactory answer would be more likely to result. The average adult could not be depended upon to keep all of these points accurately in view while attempting to answer this question. Moreover, the question is doubtless based upon a study of exposition or description that has included, or should have included, all of the directive suggestions elaborated in it. Would it not be quite proper and legitimate, therefore, to make the question a test of the pupil's ability to recall his instructions, and to evaluate his answer in part on this power of recall ?

If a man were suddenly stricken with appendicitis and hurried away to the hospital, would it not be ridiculous for the surgeons to perform five minor operations on the patient before giving attention to the major one ? It would be criminal surgery that took such a course. But the exact analogy between this case and the solution of the following question is at once apparent. Pupils are asked to perform fifteen minor (?) operations upon an incorrect sentence, and *then* to write the sentence correctly !

"What would you give," I *quickly* asked, "*for anybody—man or woman—who could not, on an occasion, make themselves sharply felt?*"

The following are based on the foregoing sentence :

- (a) Change from the direct to the indirect form. (1)
- (b) Give the syntax of each of *four* pronouns. (2)
- (c) Give the syntax of the italicized phrase and of *each* of the italicized words. (3)
- (d) Give the syntax of each of *two* dependent clauses. (1)
- (e) Mention a homonym for *one* of the words. (1)
- (f) Point out an error in grammar and give the reason for your opinion. Then rewrite the sentence in strictly correct form. (2)

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And here's a monster of such frightful mien, that to be rated need but to be seen !

" If only he didn't look so like a *gnome*." This incomplete sentence is spoken by a young lady concerning the hero of a recently published novel. The author then adds that the young lady would have been hard put to it to round out her subjunctive. Explain the expression " round out her subjunctive "(2). What is the syntax of *gnome* (2) ?

Our last exhibit harks back to grammatical formalism of the age of Roger Ascham :

Give the syntax of *each* of the italicized words or phrases in the following passage (10) :

Is it not *time* we stopped asking indulgence for learning and proclaimed its sovereignty ? Is it not time we reminded the college men of this country that they have no right to any distinctive place in any community unless they can show that they earned a right to take it by intellectual achievement, that if a university is a place for distinction at all, it must be distinguished by the conquests of the mind ? I, for my part, tell *you* plainly that *that* is my motto, and I have entered the field to *fight* for that thesis, and it is that thesis only for which I care to *fight*.

These questions are cited, not as special or individual, but as types that are still being asked in English examinations in various parts of the country. They are complex questions ; that is, they ask for two things or more in close connection. They pile question upon question breathlessly and analytically. They are nervous in style and construction. Their complexity is forbidding. They blur and balk whatever organized thinking a pupil may be capable of. However calm and poised the environment of an examination may be, there is certain to be some nervous tension in the atmosphere. The nerves of the average child are far more sensitive and delicate than those of the average adult. Now, given this inevitable examination condition and add to it a confusing phraseology in questioning—what results ? Confusion, effusion, diffusion in the pupil's answers, and a tremendously increased strain on his mind and body and temperament.

But questions that ask for such obvious information as the definition of words like *splendid* or *comfortable*—words of



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everyday use and knowledge—or that warp and pervert an episode in a novel or a play out of all proportion to its actual place in the story, are also quite viciously cryptic and baffling to the very naked mental eye of adolescence. But their end is not yet. Take up almost any English examination paper of “authority” and you will find passages that must seem to the average humanly wholesome boy or girl of high school age like Gertrude Stein’s darkest vein.

### SEQUENCE AND CONTINUITY IN EXAMINATION PAPERS

The complete examination papers given pupils in junior and senior high schools should, read as a whole, evince serial and progressive continuity, from the first semester of the seventh year up through the second semester of the twelfth. To this end all the examination papers in the junior high school or in the senior high school, or in the whole six years if possible, should be finally set at one time in committee, though, as previously stated, the questions themselves should represent steady developmental growth throughout a term. It is an excellent plan for the department examination committee to sit around a conference table, and, from the batch of questions that have been handed in by teachers, select the first question to be given in each semester; then the second question, and so on. By this method, more perhaps than by any other, the desired consecutiveness and balance may be secured to a full three-year or six-year series of examination papers. There is nothing quite so fatal educationally as the setting of examination papers as detached term-by-term units, without consideration on the part of the examiner for the relationship that ought to exist between the paper of one term and that of another. Examination papers should reflect the steady, progressive, closely knitted enlargement of work as set down in the right sort of syllabic prescription. It is especially important that English papers evince this continuity, for English is preeminently the high school subject that develops and unfolds and expands thought and reason and imagination, and this development is a slow, gradual, continuous, upward, and outward moving process.

The amount of writing that a pupil is expected to do in



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answer to any question should not be left altogether indefinite. The well set question will always indicate scope as well as method of treatment. And it should go without saying that objective and impersonal questioning, such as is so often employed in examinations in literature and history, is usually backward-looking and gathering-up questioning—a sort of educational policing focused upon seeing whether “you’ve done what I told you to do.” It was from an examination composed entirely of such questioning, that a twelfth-year pupil once emerged saying: “I have taken examinations in this school that examined me a little. I have taken some that didn’t examine me at all. But this one today has actually gone beyond the limit and *misexamined* me altogether.”

### RATING EXAMINATION PAPERS

That there have been and still are glaring inaccuracies in the rating of examination papers, no one can think of denying. It is partly because there have been inaccuracies so numerous and so disastrous in the rating of examination papers, that tests and examinations have come in to considerable disrepute in certain quarters. The question that calls for the essay type of answer may be partly to blame for all this. It lends itself to endless meandering, even when the question calling for such answer is clearly and elaborately detailed. But the essay type of answer is a most valuable medium for arriving at individual measurement. Given to children whose abilities vary, but whose materials for study and methods of instruction have been the same, and who have perhaps daily recited together to the same teacher, the essay type of answer may be used as a most discerning vehicle in making pupil assortments. But it is well in every examination paper to include some questions that may be answered merely by line or check or monosyllabic word or plus or minus or other symbol. It will usually be found that those children who have the highest percentage of correct answers to the latter type of question will likewise have the highest percentage of unity and coherence and emphasis in the essay type of answer. Human acts and abilities and capacities are at best but imperfect bases upon which to fix measurements, but they are the

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best mediums we have for the purpose. This being the case, the least we can do, in justice to the "examinee," is to get our questions as perfectly stated as possible, to give as high a percentage of variety in question form and content as possible, and to rate answers upon requirements as simple and clearcut as requirements can possibly be. The best test or examination, at least as far as English is concerned, is the one that calls for a variety of answer forms.

In order that the personal equations may be neutralized as far as may be, it is desirable that examination papers be rated in committee, and in committee on the model basis. This means that answers should be devised by the examination committee according to more than one scale, and according to one more highly differentiated than the mere pass and fail scale. There should be at least a model answer, an acceptable answer, a minimum answer, and an insufficient answer, worked out for each question asked. The first answer on all papers from a single group should then be measured by the adopted scale; then the second answer, and so forth. In the average junior or senior high school, facilities are probably not afforded for rating papers on so elaborate a plan. But something in this direction may be attempted in even the most inadequately equipped school. A committee of teachers may, for instance, examine answer one on all papers of a certain group. Another committee may specialize in answer two.

Teachers should be assigned by the chairman to the type of department work in this connection for which their training and experience best fit them. The examination expert, or committee, in the well regulated department should devise ways and means for getting examination papers rated accurately, speedily, and justly. Special steps should be taken to keep the examination papers anonymous during the processes of reading and rating, and special warnings should be issued in circular form regarding standardization of examination requirements term by term, regarding the rereading and rerating of doubtful papers, regarding differentiation between the answers made by mere symbols and those in essay style, and so forth. And some time before examinations are given,



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the department method of reading and rating papers should be fully explained to pupils. They will take pleasure in devising illustrative examination questions by which they are willing to be tested, and they will get much benefit from the exercise, if it is conducted seriously and interestingly. It will be found equally helpful and stimulating for them to construct, under teacher leadership, scales of graded answers to the questions they set for themselves. This whole undertaking will appeal to their sense of sportsmanship and fair play, and it can be made likewise to serve as basis for the development of excellent methodology in conducting laboratory recitations.

### EXAMINATIONS AND THE SCHOOL ORGANIZATION

Term or other periodic examinations should not be so scheduled as to revolutionize a school organization completely. Examination scare is often the result of the elaborate staging that is provided for examinations. Making a pageantry of examinations is misplacing emphasis in education. In some cities and counties, and even in some states, examinations are scheduled with the nicety and elaborateness of a medieval religious ceremonial. Examinations in any subject may very easily be arranged in sections, and administered in successive recitation periods. Or if duration and protracted application be considered essentials, the regular school program may be made to move on a ninety minute (or longer) period basis over three or four examination days. If young people regard examinations with horror, their teachers are to blame. For educational ages examinations have been set with downward dominance, and by the very nature of their composition have terrorized children. Examinations in English and history in junior and senior high schools are frequently the cause of apprehension, because these subjects cover so wide a field and are so comprehensive in scope, even within the limits of a single semester.

It is a part of every teacher's duty to instruct his pupils about examinations—what they are for, the place they hold in educational progress, how they should be regarded, and the like. He may not believe in examinations himself, but



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no matter. Examinations are with us, very much with us, and examinations of the right kind have great value. Moreover, hundreds of children on leaving junior and senior high school will be required to take examinations later in life—in college, in civil service, in commercial and industrial competition. Regardless of his convictions, therefore, the teacher must make it clear to his pupils that modern examinations in education do not hark back to Confucius or Loyola or to the caste system of India; that they are not merely legally constituted contrivances to encourage cramming or to enforce uniformity of mental type; that they are no longer the outcome of the medieval psychology that elevated memoriter cut-and-dried knowledge to first place and disregarded individual trait and rational judgment; that they are not, in short, Prussian in purpose and Mexican in method.

He must, contrarily, make it clear that examinations *of the right sort* are a human institution, that they can be made to have a humanizing influence, that they are little educational adventures in intellectual discovery and exploration, and that, instead of aiming to enforce uniformity of type, their purpose is to find out differences among mental qualities and to build upon them. More and more are examinations being used outside of schools and colleges for the purpose of bringing merit and competence and efficiency to the top. More and more have they become a form of rationalized educational sportsmanship—competitions devised for both personal and cooperative ends. Children, and especially high school children, must be instructed, therefore, to think of them as ordinary events, as part of the educational day's work, to view them sanely, and to exercise common sense in meeting and dealing with them. They must be warned always to read questions thoroughly, and probably more than once, before attempting to answer them; to organize answers logically; to attend accurately to the mechanical details, always to be kept at a minimum, yet always necessary to some small degree in every examination—names, numbers, subjects, ordering of questions and sheets of paper, and so forth. For these merely mechanical reactions in the examination process are a part, however

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small, of every examination, and are to be reckoned in the totals.

If, then, examinations constitute a new educational experience, as they should do ; if they are forward looking and diagnostic and stimulating, as they should be, it follows that the question of exemptions from examinations on the basis of outstanding recitation work should not be raised. Children will look forward to the examination paper that is properly conceived and constructed. Exemption from examination will make them feel that they are missing something. But in those educational places where the old-school type of examinations are still administered, exemptions are a god-send, and they should be made wholesale, on the lowest standard of work permissible !

But ever and forever and a day the teacher of English must stand for the stimulating, rationalized, forward looking examination paper in his subject. If education is to mean "freedom from the thralldom of incompetence," then this policy and purpose must be symbolized in every school examination paper. The examination paper is to the school and to the department from which it derives very much what a trademark is to a business establishment. Examinations are to be no longer administered *ex cathedra* as a ration ; they are no longer for the purpose of calling out in stentorian tone the forward-march, left-right, left-right of an educational lockstep ; they are no longer to be the master or the dictator of educational processes and policies, but they are to *serve* those processes and policies *ad lib.* Huxley long ago pointed out the danger of the examination that is not constructive and anticipatory and diagnostic, and his dictum may well be heeded in certain places, even in our own educational generation :

Examination, like fire, is a good servant but a bad master ; and there seems to me to be some danger of its becoming our master. I by no means stand alone in this opinion. Experienced friends of mine do not hesitate to say that students whose career they watch appear to them to become deteriorated by the constant effort to pass this or that examination, just as we hear of men's brains becoming affected by the daily necessity of catching a train. They work to pass, not to know ; and outraged Science takes her revenge. They do pass, and they don't know.



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## DISCUSSION

ARGUE the following proposition : Resolved : That better educational service could be rendered and that better educational ends could be reached in secondary schools by the complete elimination of examinations. ¶ Show, if possible, that the grouping of pupils on the basis of intelligence tests makes for an assortment that really reflects life and social status in general. ¶ Are accelerated high school groups likely to become leading groups in life, do you think ? Does the intelligence test " sieve " with justice and accuracy in the majority of cases ? ¶ Devise intelligence tests in English that you think would serve to " bring the cream to the top." ¶ Devise examination questions in English of the four types explained on page 312, first, in a literary classic ; second, in letter writing ; third, in general composition. ¶ How does the judgment question, for instance, in literature differ (if at all) from the same type of question in letter writing and in composition ? Carry out this comparison in the case of the other types. ¶ It is frequently contended that testing or examining in pure literature constitutes the most paradoxical absurdity in the whole gamut of English teaching. Prove or disprove this contention by analysis of the following questions : (1) In what work by what author occur : Sir Anthony Absolute, Sir Andrew Ague-cheek, Abou Ben Adhem, Rabbi Ben Ezra, Gungha Din, Panurge, Captain Ahab, Captain Bobadil, Captain Cuttle, Mr. Burchell, Mr. Wardle, Madam Eglantine, Tom Bowling, Moll Cutpurse, Amelia Smedley, Euphemia Claspthought, Alceste, Achates, Houyhnhms, Calandrino, Palamon, Dulcinea, Angelica Sheherezade, Sycorax ? (2) Who stood : " like greyhounds in the slips straining before the start " ; " beside a cottage lone And listened to a lute " ; " in Venice on the Bridge of Sighs " ; " on the bridge at midnight " ; " upon Achilles' tomb And heard Troy doubted " ; " upon a peak in Darien " ; " tip-toe upon a little hill " ; " tip-toe upon the misty mountain tops " ; " incessantly on his head " ? (3) Who sat : on a mushroom, on a cold grey stone, on the pallid bust of Pallas, on Dido's lap, by the waters of Babylon, among the ruins of Carthage, at the king's (Ahasuerus') gate ? (4) Who went : a-maying, in happy high-ways, down to Camelot, across the Sands of Dee, into the mouth of Hell, round the world in eighty days, to sea in a sieve, to the demnition bow-wows ? (5) Mention six tributes in verse (not necessarily complete poems) addressed by poets to other poets. Include at least three names not English. (6) Mention an author who was beheaded ; one who was burned ; one who was killed in a tavern brawl ; one who died on the field of battle ; one who was drowned ; one who died of being himself. (7) Name as many pieces of great literature as you can (giving authors' names) in which the following historical characters appear : Napoleon, Mary Queen of Scots, Richard Coeur-de-Lion, Catharine de' Medici. (8) Distinguish between Gael and Gaul, Spencer and Spenser, Iseult and Isolde, Decameron and Heptameron, Cinquain and Hokku, dramatic and dramaturgic, novel and fiction. (9) Who are responsible



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for the following phrases, and to whom or to what do they refer :  
 " Evil communications corrupt good manners " ; " He raised a mortal  
 to the skies " ; " I am on the side of the angels " ; " Patriotism is the  
 last refuge of a scoundrel " ; " The wisest, brightest, meanest of man-  
 kind " ; " The law is an ass " ; " There was a sound of revelry by  
 night " ; " So like a shattered column lay the king " ; " Why, man,  
 he doth bestride the narrow world like a Colossus " ; " My house hath  
 been my doom " ? (10) Rearrange the items in the righthand column,  
 placing each opposite the saint with whom it is associated—

St. Sebastian	.	.	.	.	handkerchief
St. John the Baptist	.	.	.	.	lamb
St. Peter	.	.	.	.	10,000 virgins
St. Barbara	.	.	.	.	gridiron
St. Catherine	.	.	.	.	arrow
St. Jerome	.	.	.	.	tower
St. Lawrence	.	.	.	.	wheel
St. Ursula	.	.	.	.	keys
St. Veronica	.	.	.	.	charger
St. Agnes	.	.	.	.	lion

## CHAPTER XV

### DEPARTMENT MANAGEMENT AND COOPERATION

#### DIRECTION BY EXPERTS

As civilization progresses, rational men everywhere are increasingly convinced that the expert is the salvation of any kind and condition of undertaking. But the tickle problem often is to find the expert. We believe in government by experts, in commerce and industry by experts, in art and science by experts, and, therefore, in education by experts. It is because we have not always been successful in securing the expert, that the iconoclasts have found their opportunity to sneer at our management of public or private enterprise, and have sometimes taken their cue for revolution. But their revolution, if successful, is perhaps conducted by experts, and the management or administration or government that ensues is likewise placed in charge of experts, or sets about breeding them, in order that things may be run in the best possible way.

In education, we seem to believe in experts up to a certain point, the point, namely, of the town meeting or the ward healer. All subjects in junior and senior high schools should be in charge of experts, both local and remote. In many centers throughout the country such is, indeed, the case. But in far too many centers in these United States, up and down, and back and forth, the expert is little more than a political poseur. A certain person, let us say, with influence gets himself appointed to some special position in education. His appointment takes place on Wednesday afternoon at five o'clock. And *presto*—Thursday morning at nine o'clock sees him an "expert" in a subject of study or a kind of administration that he never before was even remotely connected with. He who on Wednesday was completing his tenth year as high school principal, finds himself on Thursday morning, thanks to political friends, an expert in the examination and recommendation of safety devices in school construction and furnishings. Or he who on Thursday was rounding out his

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tenth year as elementary school principal, finds himself on Friday morning, thanks to political friends, an expert in the teaching of high school English.

Now, this sort of miracle expert in our schools has done—is still doing—much to retard education, and to murder skill and conscientiousness in well equipped teachers. In connection with no other subject has this abuse been so detrimental as in the direction of English work. Everybody connected with schools considers himself qualified to pass opinion and judgment upon any and every phase of the mother tongue and its teaching. As a consequence, we have in far too many towns, counties, and cities supervisors or directors of English work who have nothing to recommend them but social or political connection of one kind or another. In many others—glory be!—the work is directed by an expertness that has required years of specialized study and experience for its full and final flowering.

The head of the English department, like the director of English in a community, should be selected from those who have won for themselves irrefutable recognition in English teaching, research, and experience. He should be a practitioner, a theorist, and an authority. He should be one who has been *called* to speak and to publish, and who has done both with success. He should be a figure in his community, one whose leadership is so outstanding and so highly regarded, that it automatically calls him to lead here and restrain there whenever and wherever cultural standards are concerned. His qualifications proved, he should be paid a sufficient salary and afforded such favorable living conditions as to make him a permanent resident in his community. While the members of his teaching staff must needs be more or less fluid and impermanent, he should be so provided for by the educational authorities in the community as to be free from all social and economic doubts as to his own place, and should thus be enabled to devote all of his time and energy to his important work. He must know, and be in touch with, the leading people of the community, and he must in turn be one of the most worth while residents, one who is sought after, and one whose opinions carry weight and power.



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The work of the director of English in a community constitutes but an enlarged functioning of the chairman of English work in the junior or the senior high school. And the duties of each of these supervisors fall under three large main divisions—

1. *He must interpret the community to his service, and his service to the community.*
2. *He must interpret the educational policies of the larger school or community organization to the smaller, and the smaller to the larger.*
3. *He must interpret problems, direct and inspire teaching, and standardize and stabilize the work of the English classroom, within a school or within an educational system. He must, in short, LEAD.*

It is with the third of these that we are principally concerned here, and with this third as it bears upon departmental supervision in junior and senior high schools. We are concerned with none of them except from the strictly professional point of view. We shall strive to discuss them always in terms of the ideal, but this is not to be taken to mean that we are unaware of the fact that politics have been known to invade and destroy efficiency here as elsewhere in educational management. And we must insist that teaching conditions will not for a very long time indeed permit chairmen of English work in junior and senior high schools to put into practice all of the devices for efficiency here set down. No department of educational work is more seriously hampered today, as the result of shortsightedness on the part of those above, than is that of departmental administration and supervision. It requires a tremendous sense of social and cultural responsibility on the part of the average community director or school chairman of English work not to lose faith entirely, and make of himself but a mere clerical automaton.

*The head of the English department must interpret the community to his service, and his service to the community.* This means that the community should be informed as to just what he is trying to do, through his department, through his school, and through his community educational organization. It means, in turn, that the community is to look to him to

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tell his teachers, and through them, the students, of what its requirements are. It is his task to bring the teachers of English and the community into close and cooperative touch. To this end, he will preside at community meetings, and this will probably lead to his presence at, if not his active participation in, meetings of larger significance in county, state, and nation. He will be obliged to resort to publicity in the local organs, with of course restraint and dignity. Indirectly, he will frequently be required to pass upon movies, legitimate theatricals, contemporary literary publications, lecture courses, school speakers, and the like. He will, in short, stand sponsor in a double capacity for the cultural activities of the community in which he lives, for the community activities of the school in which he works.

*The head of the English department must interpret the educational policies of the larger school or community organization to the smaller, and the smaller to the larger.* Through him the members of his corps must learn definitely and concretely what the educational system in which they work expects of them, what a school principal or superintendent or board of education regards as the primary functions of English teaching. Through him, in turn, the powers higher up must be informed of the aims and ambitions and ideals of the English teachers, as well as of the drawbacks and limitations that must be faced in even the most perfectly organized educational system. He fails in his duty if ever he ceases to fight on behalf of his corps for better working conditions and broader opportunities for achievement. He fails equally in his duty if ever he omits to bring to the attention of his supervisors and of his community signal work accomplished by the teachers under his supervision. His must be the privilege of saying just how far the English work may be interfered with by special program and pageantry, by well meant but sometimes overwhelming contests in oral and written composition, by exploitation of this and that and the other movement through English classes. He must see the English work clear and see it whole. This is to say, that he must see the work of junior and senior high schools as a progressive, developmental unit, from the seventh year to the



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twelfth inclusive, and he must see just as clearly below the junior high school English work as he sees above the senior high school work into and beyond college. This broad and continuous point of view he must be able to hold before superior officers all along the line, just as he must inculcate it insistently in each and every member of his teaching corps. He must stand ever ready to serve on committees or to act in advisory capacity in the adjustment of courses of study and English syllabi in grades below junior high school, and in specialized work above senior high school. He must be alert to recommend revisions and adaptations of existing state and city syllabi, and constantly have the matter of minima and maxima essentials in solution in his mind, as he studies and analyses pupil interests and aptitudes from the English point of view. He must fight everlastingly, if perhaps hopelessly, for greater voice in framing educational policy in large centers, and for the protection of English teachers against the thousand and one "extras" that principals and superintendents are prone to impose upon them.

It is the rule throughout the country, and exceptions are rare indeed, to call upon teachers of English to conduct and supervise more outside school activities—papers, clubs, contests, and the like—than teachers of any other department are asked to direct. This is true partly, perhaps, because teachers of English are by the very nature of their equipment and training better prepared to manage outside activities successfully. But it is also true, and the supervisor of English teaching must never let it be forgotten, that the work of the English teacher is vastly more arduous and exacting than is that of most other departments in junior and senior high schools. The chairman must protect teachers from ignorant interference of all sorts and conditions, from vicious political influence and maneuver and sheer aggressive meddling on the part of supervisors who by hook or crook wield their sway despotically, all the way down to the special week or campaign by means of which hundreds of clubs and associations would invade the schools. He must support wholeheartedly and untiringly administrative policies that make for the betterment of education in his community. He must resist stubbornly



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administrative policies that hamper and harass the work of English teaching, and thus tend to deterioration of established standards. He should be privileged to mingle on equal social terms with those in the educational system far beyond him in educational status and authority. And this, if for no other reason than to prove to them that he and his personnel are qualified to effect phenomenal educational advances, given free and unlimited hand. Such mixture of business with pleasure or with social life is justifiable whenever the "ingredients" so mixed are worthy and wholesome, for experts with enthusiasm are assuredly the most capable of making effective use of it.

*The head of the English department must interpret problems, direct and inspire teaching, and standardize and stabilize the work of the English classroom within a school, or within an educational system. He must, in short, LEAD.* One thing is certain, however, that he will never be able to lead in any sense of the word if he is made to feel the weight of clerical detail. One of his most difficult tasks is that of resisting the pressure both from above and below that would make of him a mere clerk. It becomes the more difficult as the system in which he works becomes complex and involved in administration. There are principals and superintendents, who, knowing little or nothing of the problems attaching to the teaching and the supervision of English work in junior and senior high schools, and therefore having little or no sympathy for those engaged in it, apparently lie awake o' nights devising report blanks for chairmen of departments to fill out. The chairman's time is not to be wasted in filling out reports in duplicate and triplicate and quadruplicate, just because they may make for a time a good appearance in the principal's annual report, or on the bulletin boards of the general offices, afterward to be consigned to pigeon-hole immortality. He must be trusted to devise those forms that are absolutely necessary for the enlightenment of the general administration, and for the promotion of his department interests. But unfortunately forms are very often devised from above, without advice from him, and he is victimized by the "superior" with a mania for statistics, charts, and graphs.

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### THOSE CLERICAL DETAILS

The chairman of English work in any school of more than one thousand pupils should be supplied with a clerk or secretary, if not every day of the week, then three out of every five days, or by the hour as required. The regular clerical detail that must be looked after by the head of the English department is quite sufficient to keep a secretary busy most, if not all, of the time. There are pupil and teacher records and statistics of various kinds to be kept; visitors to meet and provide for; letters to write; examination papers for every grade, for entering pupils, for special pupil assortments, to prepare and file; textbooks to examine, select, order, and later to inventory and care for; qualifications of teachers to study and digest, and good teachers to be sought out; teachers' programs to summarize and adjust; special groupings of pupils to be arranged; demonstration "clinics" to schedule and supervise; meetings to be called; department circulars and calendars weekly and monthly and yearly to be issued; special classroom aids to be prepared and distributed, such as spelling lists, speech exercises, punctuation tests, reading lists for both teachers and pupils; programs, regular and special, to be constructed; diagnosis of exceptional children to be made; committee reports to be drawn up; recitation reviews to be dictated and filed; conferences with individual teachers to be recorded; correlation to be devised with other departments, with libraries, with authorities in city or county or state; scales of class and interclass progress and achievement to be kept in solution; experiments constantly to be devised, followed up, and summarized; interclass and interschool visits to be recommended; department costs and accounts to be reckoned and compared (he must infinitely budgetize); annual or term reports to be composed and arranged as the result of observation and study; model recitations to be devised and attended; publicity for outstanding work to be looked after; bulletin board displays to be kept ever on the move; exhibits to be arranged and exchanged; teaching accessories (slides, maps, charts, etc.) to be accumulated, filed, and distributed; assignments of teachers as directors of activities to be made; contests to be



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supervised and adjudged ; personnel adjustments and recommendations to be arrived at, and a thousand-and-one other matters to be taken care of by this chairman of English work. Little wonder that he sometimes feels himself hopelessly swamped, and especially when he is afforded no clerical assistance and is himself obliged to teach three or more classes each day. He will not of course undertake to do all of these things himself. He will delegate many of them (perhaps all of them) to individuals and committees. But he must keep his hands on all of them, and include each and every one of them in taking the daily or weekly pulse of his department.

### THE CHAIRMAN TEACHER

The chairman of English work should always do some teaching in any junior or senior high school, no matter how large his department. He should rarely, however, be required to teach more than two classes. These should not be always of the same high or " show " grades of work. The chairman should have teaching experience in every grade of his school, should thus in the course of three or four terms run the gamut of the grades, should insist upon having from time to time the especially problematic types of work and pupils. And his program should be sufficiently elastic to permit him to take another teacher's class now and then and here and there, in order that he may get the English pulse of the school. But it would be better in extremely large departments to employ two or more supervisors than to allow one to omit teaching altogether from his duties.

The chairman must " keep his hand in." He is, or should be, the best teacher in the corps, or one of the best. The children suffer some loss whenever he is permitted to become a supervisor only. And this applies to chairmen of English not only, but to chairmen of all subjects in junior and senior high schools. When the chairman's work assumes such proportions as to make it desirable to relieve him, he should be relieved in ways other than by excusing him from all teaching. His qualifications as head are immediately somewhat impaired once he loses the intimate classroom touch as actual teacher of his subject. He should be relieved of all



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prefect or class-officer work and of all patrol duty. If it is necessary for him to carry special assignments of any kind, they should be of a more professional nature than those involving mere police or clerical duties, such as supervised study periods or direction of assemblies.

### THE DEPARTMENT HEADQUARTERS

The physical condition under which the chairman is obliged to do his work should be such as to maintain and increase his professional self-respect and that of the members of his organization. His suite of offices should be called *The English Workshop*, and it should be a workshop in every sense in which Professor Baker's English 47 at Harvard University once was. It should consist of a private office for himself, one large room wherein the members of the department may gather around a large table and indulge free and informal discussion of their problems, and of a number of small working offices opening upon this large room, so that each member of the department may be supplied with a commodious private desk. In these individual offices pupil composition conferences may be held, class work be prepared, and the various other duties of the teacher of English be performed in the quiet retirement that is necessary for the best, most concentrated work. The chairman's suite should likewise contain a filing room or alcove which should be to the English workshop what the morgue is to the average newspaper office—a depository for records, educational publications, old examination papers, department and school circulars, publishers' catalogs, and whatnot. The files of the workshop should at all times be available to every member of the English department. If in addition to the foregoing furnishings and arrangements, there can be supplied a visitor's room, a room used as a branch or traveling section of the school and community libraries, a multigraph or mimeograph room, a permanent exhibit and bulletin room, and perhaps still others, why the more efficient will be the work of the department. But the picture is probably ideally ideal. We must come to a full stop, or principals and superintendents may "take steps"!

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### THE CHAIRMAN AS LEADER

The chairman's chief work, and the work that places the greatest test upon his powers as a leader and director, is his day-by-day *co-optimistic cooperation* with the teachers in his department. To them he is obliged to be friend and guide and helper and expert-consultant all in one, all at once, and all the time. He must help them to keep the vision when affairs are running loose. He must rescue them from the inevitable ruts of routine. He must endow the poor or mediocre or chronically despairing teacher with sweetness and light, or by a miracle of tact and consideration prove to him that teaching is not his *métier*. He must temper teacher-genius, and show that, while brilliance and sparkle have place in the classroom, it is nevertheless the steady light that counts for most. He must break and train young teachers, rejuvenate old ones, and keep those in the mid-year of their service from losing educational pace. He must detect teaching by luck and teaching by accident, and convert either or both to teaching by science and by art. He must be an artist working with artists, and this implies joy. But it also implies, do not forget, that "artistic temperament" must be dealt with, that a "case of nerves" must be frequently countered, that the operatic impresario is not required to be one whit more patient and tactful in dealing with his artists than the chairman of English work is in dealing with his (or they with him), the only difference between the two being that the former has to deal with temperaments that are somewhat more expensive.

### CONFERENCES AND CIRCULARIZATION

The weekly, fortnightly, or monthly department meetings should be a refreshment to all members of the English teaching corps. If they are permitted by the chairman to sink to the sordid levels of statistical detail and dictatorial announcement, then he is not only missing but damning his greatest opportunity. They should, rather, be of the nature of an interesting diagnosis clinic or of a seminar or a practicum in a university. Interesting subjects for discussion should be assigned in advance. Some one member of the department,



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or a standing committee from the department, should report at meeting from time to time upon the latest publications—books, pamphlets, magazines—that bear directly upon the problems of English teaching. In addition to arranging live department meetings, the chairman should see to it that department circulars are issued at stated intervals. These should be constructive and to the point, and they should consist of items calculated to inspire and accentuate *esprit de corps*. They should give credit when and where due, by mention of actual names, and by explicit exposition of the classroom work or other activity credited. They should likewise link with meetings to come and those gone before, so that they may have value both as thought provokers and as summaries. The following illustrates what is meant by the weekly or monthly department circular :

### ENGLISH DEPARTMENT CIRCULARS (No. 17)

Date.....

Greetings to the Members of the English Department :

1. Will all of you please try to make a little more of the volunteer method in your classroom work ?
2. We are pleased to report success in opening all recitations with a brief general information speech by pupils in turn. It has worked so well that pupils are voluntarily keeping notebooks for the purpose of recording salients from these speeches.
3. Our business and industrial biographical bibliographies are now ready. These are to be used as supplementary to other lists of biography. Please draw upon them *ad lib.* without any term-by-term assignment. OUR COMMITTEE ON BIOGRAPHY HAS DONE SIGNAL WORK AND WE ARE ALL INDEBTED TO IT.
4. If in the classroom treatment of literature you have to decide between teaching them to know it or teaching them to love it, by all means decide for the latter. In our observation of classes in literature, we sometimes gather that it is the letter rather than the spirit that is being impressed.
5. During the last month we have taken a hand at written work at boards or desks, whenever we assigned a ten or fifteen minute written task, and have had our work evaluated by the pupils along with all other work. This has afforded a good deal of fun as well as benefit. We commend the plan to you.



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6. We are very much indebted to you for your courtesy and your readiness in preparing the English department exhibition books. Remember, we urged you not to make it a matter of extra labor. The department of drawing has kindly consented to prepare some *de luxe* bindings for these books.
7. May we ask you to make nearly every recitation count by way of some written work, either at the board or on paper, with resultant corrections in which *all* pupils in a class are benefited? This, because it is the vital point of attack in all our endeavor toward better English; also, it relieves to some extent our own burden of the blue pencil.
8. Thursday of next week we shall give the second efficiency test. PLEASE DO NOT PREPARE FOR THESE TESTS. They are principally for diagnosis and prescription. They are chiefly to discover what the pupil knows and how well he can tell it on the spur of the moment. For the few periods following it, focus your teaching in accordance with the showing made in the test.
9. The placards in the corridors of the annex are a joy. The person who "promulgated" these has the right idea about advertising copy, spacing, and typographical display, as well as the right idea about cooperation. COOPERATION MEANS GETTING THE OTHER FELLOW'S POINT OF VIEW, SYMPATHIZING WITH HIS AIMS, BUILDING WITH HIM, AND DOING IT ALL WITHOUT EVEN MENTIONING THE WORD OR PARADING THE POSE!
10. Have you read Q's book on the *Art of Reading*? It is boon companion of his *The Art of Writing*, of Temple Scott's *The Pleasure of Reading*, and of Max Eastman's *The Enjoyment of Poetry*. At least we think so. Our children should be given something of the point of view of all four of these books, and every teacher of English should own them.
11. If you'll pardon another personal allusion, we'd like to say that for the past few weeks we have made up a recitation budget every Monday with our classes, that is, we have *assigned for the week* even to the indication of individual pupils who are to do board work and other special tasks. It has worked beautifully for us. It might work well for you too. Then again, it mightn't.
12. As the time of examination approaches, do you increase the number of your review recitations and intensify your review method? Or do you throughout the term have occasional (say fortnightly) reviews, and thus make the examination approach automatically and naturally? The latter is the preferable policy, is it not? But certainly the work of the whole term should be clarified and unified in every pupil's mind as examination time arrives.

## Department Management and Cooperation

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13. As far as our own classes are concerned (some of them very weak), we shall devote the remaining three weeks of this month to thoroughgoing review and drill work in spelling, punctuation, pluralization, formation of possessives, and *rational* grammar—we mean useful grammar, grammar that will help the pupils themselves, the foreign language teachers, and the general English tone of the school and the community. We do not mean grammatical puzzles. This is simply our program. You may adopt it for your own use if you like. You may spurn it, if you like. And all will be the same among us.
14. PLEASE GIVE ALL PUPILS A LITTLE TALK ON HOW TO TAKE EXAMINATIONS. They need much advice and instruction about the following items:
  - (1) Reading a question thoroughly before attempting to answer it.
  - (2) Doing something at every question on the paper.
  - (3) Placing full names on all papers handed in.
  - (4) Writing neatly, and leaving margins on all sides of writing.
  - (5) Being sure that all papers written get into the hands of the proctors.
  - (6) Being careful to use all the allotted time. (Last term some children thought the examinations easier than they were, and left the examination room too early. This was especially true of the first termers. The papers are such as to require the full examination time for the proper answers.)
15. As to supplementary reading : Of course have all pupils read " on the outside." But do not make the mistake of formulating term-by-term lists—*prescription doses*—and having book reports written by each pupil. This is a diabolical procedure ! We should almost prefer their not reading at all to their reading according to hard-and-fast prescription. If you cannot *inspire* supplementary reading by occasional class talks and discussions, better perhaps let the whole thing go by the board.
16. Let us remind you again that by (a certain date) we shall look for a " textbook " written and compiled by some one class under every teacher's instruction. This is to be a composition textbook. There is, of course, nothing to prevent each teacher's preparing more than one. Some of the excellent work the department has done in this line is now on exhibition in the public library.
17. When we were permitted to place an unusually large book order last May, we promised that we would not order again for one year. We are therefore ordering no books whatever for present deliveries. This may entail a shortage in some grades, especially at the main building. In all such cases, however, teachers should keep one set of short titles in the classroom closet and use that set for more than one class. This need work no hardship whatever. Indeed,

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it may be an advantage. HOMEWORK ASSIGNED IN A BOOK IS A GOOD DEAL OF SNARE AND DELUSION. THE ENGLISH TEACHER CAN ALWAYS MAKE "PAPER ASSIGNMENTS," AND USE THE TEXT IN THE CLASSROOM FOR GUIDANCE AND INSPIRATION.

18. We are supplying you with sheets given us by the chairman of the department of stenography, who requests that all second term pupils be instructed in vowel and consonant tables. This, we submit, is an important part of English work as well as of stenography work. Every second term child in the school should certainly know the salients indicated on this table.
19. It is both a pleasure and a privilege for all the members of the department to visit freely among themselves. But there is a string attached: Please feel obligated whenever you visit one another to exchange comments upon the work you see. Miss \_\_\_\_\_ visited us last week. We should like for our own benefit a report of her judgment on the recitation. In other words, do unto others ...
20. During the last fortnight we have visited all teachers of English. We found remarkably fine things taking place in every classroom. There are a few matters, however, to which we should like to call attention at the risk, we fear, of boring you :
  - We must persist and persist and persist in improving pupils' spoken English. IT IS DOWN-AT-HEEL.
  - We must be constantly watchful of posture, both sitting and standing.
  - We must make pupils take pride in their written work, especially at the boards. MANY PUPILS STILL USE THE SINGLE INITIAL BEFORE THEIR NAMES, AND MANY OF THEM FORGET THE MARGINS.
  - We must inculcate GUMPTION. We think perhaps it might be well for each one of us to give a little talk on this subject to each of our classes. For instance—

HAND-RAISING : Pupils say that some teachers want hands raised, and that some do not. Well, education is adaptation. They must learn to raise hands in some rooms, not to raise them in others. Personally, we believe hand-raising is bad form, because it is not done as a rule in life. Does a typist, sitting at her machine in a business office, raise her hand when she wishes to ask her employer a question ? DOES SHE STAND AND ALSO RAISE HER HAND ?

BOARD WORK : If we are teaching in a room that has four board spaces in the front of the room, and request four pupils to go to the board, invariably some of the four will go to rear boards ! Now, why in the name of GUMPTION should this be ? This is the



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kind of awkwardness that causes our pupils to make a bad first impression sometimes, on taking a business position.

**TURNING PAPER:** When filing holes are at the top of paper, it should be turned by the end; when they are on the side, it should be turned as if it were a leaf in a book. Yet fully ninety percent of our pupils will turn their paper in all sorts of fantastic ways, write straight across a printed, red-line margin, and establish a margin of their own! This simply reflects a lack of "horse-sense." In a single department of the \_\_\_\_\_ bank, employees have to "get" the common-sense usage of twelve different styles of paper or forms **THE FIRST DAY OR TWO THEY GO TO WORK.**

Etc., etc., etc.

Will you give this little talk on Gumption?

Will you help to standardize a bit these little matters that come in the ordinary routine of life?

**WILL YOU PARDON ME FOR ASKING YOU TO READ SO MUCH?  
IT MUST NOT HAPPEN AGAIN.**

Cordially yours,

**CHAIRMAN, ENGLISH DEPARTMENT.**

### COOPERATIVE AUTOCRACY

That English chairman is most successful who, were the members of his department to elect their leaders by vote term-by-term or year-by-year, would be successively re-elected to fill the position. This is a consummation not only devoutly to be wished, but happily to be realized if acting chairmen will make it a point to work on and from the same levels as regular teachers of English work. We mean by this that the successful chairman is usually successful in very large part because he is big enough to take second place, to make way for his teachers, to gather big people about him, and recognize their size frankly and generously. Inasmuch as all members of an English department must be working for the achievement of the same ends, it ill behooves any one of them, including the chairman, to set himself up as "infallible." Credit for individual achievements must not only be given generously, it must be published widely and persistently. The members of a department should be made to feel themselves active participants in the management of all departmental affairs, members of a self-governing council seated,

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figuratively if not actually, at a round table, and functioning on a basis with him to whom has fallen the lot of being held responsible for output. This means that they should have a definite voice in the selection of texts, in committee formation and "shuffle," in choice of classroom work to be individually assigned, in mutual protection against overworking the English department with special duties, and so forth. In other words, the collective judgment of the department and the consequent department *vote* should always be considered as of paramount importance. On the other hand, in those cases where the chairman is able to bring a ripper and more experienced judgment to bear than any that is evinced by other department members, it should be not only respected but adopted for action.

He should himself, for instance, take a leading hand in all departmental matters that have to do with the standardization and stabilization of the English work of his school. He is the one best able, in all probability, to hold the work of the English teachers in the palm of his hand, and see it whole. He should likewise take the lead in keeping the work of English teaching in constant solution, in preventing its becoming stale and stereotyped, as all things pertaining to school are altogether too prone to do. And the teachers of English should quite properly look to him for the spur and stimulation of new ideas and new methods. He must insist, quite autocratically if need be, that all teachers in his department keep in mind a bird's-eye view of the consecutiveness and continuity of *all* the English work in *all* the junior and senior high school terms. While it is always desirable that teachers of English be assigned to special work within their departments which they are best equipped to do, and while the department chairman should bend every effort to make such assignment close-up and efficient, yet there is a serious danger attendant upon this very policy. There is likelihood, and strong likelihood, that teachers will tend to become overspecialized, and particularly in connection with a subject that is of itself somewhat highly departmentalized. It is quite conceivable that a certain teacher of English is highly equipped to teach argument, and, if so, he should be assigned



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such work. But this is not to be taken to mean to him—as it is altogether likely that it will be—that he is henceforth and forevermore to be assigned to the debating club and to the teaching of Burke's *Conciliation*. On the contrary, he must be trained in a wider versatility as the terms go by. As a teacher of English, his "repertoire" should include poetry and play, short story and novel, spelling and grammar, composition of all types, and literature of all periods. And while he may be allowed to specialize within these limitations, he must not be allowed by his chairman to become narrow-gage or single-track. The work of more than one English department throughout the country has been kept at a low functioning level simply because the teachers are not obliged to see and understand the work of one or two grades—the one or two or perhaps three that they are teaching—in relation to the work of *all* the grades in their school, and in the grades above and below their school. They become ingrown and over concentrated, and their work is accordingly short-sighted and incompetent.

All of this means, as pointed out above, that the chairman must be a feeder and an expander of teacher quality and point of view. If he does not know everything that he is expected to know, he can nevertheless inform his inquiring teachers where to find the light and information they seek. If he does not know just how to do or how to get what his inquiring teachers want, he can nevertheless inform them where to find the activities they seek. He is able to program a visit in his own school or elsewhere for the teacher who has struck a snag in composition work, or for the teacher who desires to study a certain type of entrance test. He knows other schools and other English departments, their high spots and their particular values for the members of his own corps, and is ready with expert advice as to just where and when visits should be paid to get the most out of them. It is his duty, or his secretary's, to schedule period by period such visits for his teachers upon request. And in the same way, he knows not only books, but libraries and publishers; not only educators, but the special line of achievement in which each has established a reputation; not only educational



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magazines and pamphlets and monographs (all filed in his office), but the particular features in these that may be used for the purpose of keeping his teachers in touch and atop. Most important of all, perhaps, he keeps the work alert and aspur through the agency of a permanent but ever-changing department exhibit—charts, diagrams, composition albums and portfolios bound in artistic covers designed by the drawing department, and so forth. These are kept open to teachers and pupils alike for the purpose of creating wholesome and cooperative competition. Sometimes they are exchanged for an exhibit from another school; sometimes they are sent to another school without exchange, or *vice versa*. In all of these ways, and in others that the efficient chairman will be alive to, he can keep his teachers ever on the *qui vive*, and the work of his department not only refreshed but refreshing.

### THE CLASSROOM VISIT

Practically any intelligent person can go into any English classroom at any time, and see things to criticize adversely. Content and method are so varied, and the human stuff the children are made of so uncertain, that the perfect recitation in English is rare indeed. It is by no means so rare in the case of a subject like stenography or mathematics or even history. These are subjects that are to a greater or lesser degree closed. But English is a wide open subject, and the points of evaluation are accordingly more numerous and more difficult of enumeration and definition. It should follow, therefore, conversely to the opening sentence in this paragraph, that practically any intelligent person can go into any English classroom at any time, and see things to criticize favorably.

The first requirement of the chairman when he visits the classes of his teachers is, that he enter their classroom entirely without prejudice, entirely “neutralized” by events gone before. He will do well to consider every class visit as his first visit to that particular class and the particular teacher visited. If it is impossible for him consciously to bear this attitude, then the least he can do is to evince throughout his

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class visit the bearing of one who considers it a privilege to see teacher and pupils at work. If he is really alert and interested, he will find it impossible, as a rule, to get away from a recitation without getting into it—getting into it, not as an interrupter, but as a party to the proceedings, naturally, gracefully, and irresistibly. He will make it apparent to teachers and pupils alike that he is there as friend and helper, and he will never permit his visiting a class to be a formal or alarming or unwelcome intrusion. To this end, he must visit every teacher frequently, sometimes for a full period, sometimes for a fraction of a period; sometimes unexpectedly, sometimes by prearrangement with the teacher and perhaps the class; sometimes—yes—the first period Monday morning; sometimes the last period of a week or term. At still other exceptional times, when the individual teacher is engaged in certain types of work that could have no possible interest for the chairman, or opportunity for him to form judgments, he should respect requests not to visit. And he will make it a point not to visit one grade of work or one particular class to excess, unless there are unusual reasons for his doing so.

Snap judgments are usually untrustworthy. They are especially so in connection with so complicated a problem as the teaching of English. The chairman or other supervisor who passes judgment upon a teacher's work as the result of a classroom visit of a few minutes only, is almost invariably guilty of snap judgment, and thus probably does the teacher an injustice. So many elements enter into the teaching of English, that no mere "drop-in" visitor should dare to evaluate a teacher's work with finality. To discover the best (or the worst) in a teacher, may quite logically require a series of full-period visits extending over a considerable length of time. The average teacher's period of probation in the schools throughout the country is three years. This period has been decided upon for many reasons, not the least important of which is that it takes the average teacher at least this length of time to find or establish or impress himself, and to justify safe and positive judgments of his work. In some cases an even longer period is required. This may



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be true of the young teacher, whom the chairman has to school and train with much care and patience. In other cases the period is shorter. But in any case the process is necessarily and desirably slow, and snap judgments anywhere along the line toward final evaluation are likely to be fatal, both for the individual and for the cause of education.

In few places in educational supervision has there been such a babel of forms proposed as in connection with the chairman's report upon the work of his teachers. And in no place in educational organization should report forms be more emphatically tabu than just here between a chairman of department and his teachers when he is called to report on their work. This place of all others in educational work demands the free and fluid play of informal and humanized relationship. The business of trying to reduce all relationships in education to forms and diagrams is to be deplored. Every chairman, after a visit to a teacher in his department, should feel like writing an informal note or letter to that teacher—a note that is a human document and in which he speaks from the heart as well as from the mind. A standardized form, to be filled out mechanically, will not do, if the desired frankness of touch between chairman and teachers is to be fostered and maintained. This is a relationship to be kept alive and pulsating above all others in a school. Nothing will so sap and negative its vitality as the substitution of cut-and-dried routine for man-to-man intercourse.

A chairman will visit a teacher in his department sometimes for the observation of one kind of work, sometimes for the observation of another, sometimes for the observation of especially staged work, sometimes for the observation of the *tout ensemble* of the teacher's abilities. Those items that are usually listed on report forms include skill in questioning, skill in presentation and exposition, recitation grasp and recitation presence, use of English, use of illustrative materials, evidence of logical plan, evidence of preparation of work, means of arousing and maintaining interest, continuity of teaching theme, establishing apperceptions, stimulation of thought and reason and judgment power, knowledge of subject-matter, consistency of methodology, pedagogical



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qualities of recitation progress, habit formation by way of drill and attention and participation of pupils, responsiveness of pupils, teacher's sympathy with pupils, teacher's appearance and manner, and all the points that are usually indicated by the term **TECHNIQUE OF THE RECITATION**. It is at once obvious that no single recitation would evince to the most astute observer sufficient evidence in all these points to justify his passing competent judgment on them. It would require a series of visits for him to gather even a passing acquaintance with a teacher on all of them. What he must do is to gage as closely as possible in what respects a teacher is strong and in what respects weak, and then arrange his visits, write reviews, and hold personal conferences in a way best calculated to achieve the most helpful and constructive and encouraging results.

### RECITATION REVIEWS

In reviewing a teacher's recitation, it is well for the chairman to follow in his report the chronology of the recitation, and this even though the chronology established by the teacher may be uncertain or erratic. He must convince the teacher that he is a close and accurate observer; that he is determined, in justice, to record exactly what he sees and hears; and that he is as eager to praise good work as he is to point out and correct defective work. In general, he should never write a report without meting out some modicum of praise, that is, he must be able to see and to record the best that is in the worst of his teachers. Afterward, he must unsparingly point out defect and give abundant corrective suggestion. As a much-visited teacher once tersely put it:

When criticism must be heard,  
'Tis never on the level—  
The honeyed word is first conferred—  
And then you get the devil!

And still afterward, if his report does not prompt the teacher voluntarily to come to him for personal conference (as the worth while report will invariably do), he must seek him out and clinch his report in personal conversation. But the personal interview is not as a rule to be recommended immediately after the recitation visited; on the other hand, it

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must not be postponed too long afterward. The seat of battle must be neither so close nor so remote as to prejudice the discussion of terms and the personal poise of the parties to it. The chairman's recitation review should be at once an invitation to personal conference, an urge to better work, an earnest of educational policy, a record of achievement, a searching criticism of method, and a masterpiece of constructive guidance. Needless to add that recitation reviews should be so written that teachers will look forward to receiving them, that they will desire to save them for their future reference. And they must be couched in unmistakable language. Some teachers have eyes to read and remember only the favorable comment a chairman makes; others read and remember and *enlarge upon* only his unfavorable comment. Their attitude is in most cases a matter of temperament. It must be remembered by the chairman, and by the teachers in his department as well, that all recitation reviews and all personal conferences growing out of them are for mutual understanding and constructive purposes purely, that they are not in any sense to be regarded as postmortem acid tests.

The following recitation reviews are submitted, not at all because they are deemed as perfect of their sort, but because they illustrate the *kind* of review outlined above, and, it may be added, because they have been well received by teachers, and kept and cherished by them as agencies of improvement in their teaching of English:

### AN INFORMAL LETTER REPORT

DEAR MISS —:

Your work with the twenty-two "8-B-ers" in a section of a vocational project yesterday at the fourth period, pleased me very much indeed. The plan had been thoroughly prepared and clearly presented to the children, and each one knew exactly what was expected of him. Your opening had just the dynamic tang to set them going, and your closing just the happy challenge to keep them at it. Your board-set was to the point, and the children observed it closely. And your recitation methodology merged the laboratory and socialized methods with very satisfactory results indeed.

If you will pardon me, I should like to say that your pupils write

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better than they speak, at least so I think. I personally believe that the parliamentary procedure ought to be so conducted as to superinduce good speech and the observance of certain formalities among pupils as they address each other. American children, I fear, have not yet come to have the regard for parliamentary practice that their French and English cousins have.

The recitation technique seemed to me all that could possibly be desired, with the exception of an occasional slack in the chairman's leadership, and a marked tendency on the part of two or three to prolong the discussion of trivialities beyond the point of logic. But this is a tendency common to the age of the twenty-two "8-B-ers." In the main, they took hold well, and led into the discussion with a fury that signified infinitely more than nothing.

I liked you taking your place in the rear, and thus throwing the class on its own. And I liked especially the readiness the children showed to forge ahead with the writing and the discussion, with nary a question nor a parley. This implied an assignment made understandable to the ultimate degree.

There were some bad posture, some disproportionate participation, some rather strained leadership on the part of your chairman, some irrelevant writing and talking. But the central aim of your recitation was never for a moment lost sight of. Each child had thought about a certain fundamental social vocation and he was keen to express such views as his years enabled him to hold regarding it. More, he had thought and was thinking about it *in relation* to other fundamentally social vocations. He was thus receiving training in the life stuff the while he was achieving practice in expression. And in this latter, he was building, part by part, a long theme on a subject intimate to the community in which he lives. A dozen years ago such an educative process in the English classroom was unheard of. Then, teachers were throwing out to pupils such composition subjects as *Ivanhoe's Heroism*, *Sir Roderick Dhu's Prowess*, *Portia's Shrewdness*, *Lady Macbeth's Remorse*, *The Element of Reflection in Wordsworth's Poetry*, *The Spirit of the Ancient Mariner*, *Caesar's Epilepsy*. If it were within my province to rate you on the work I saw you do yesterday, I should say

METHODOLOGY	.	.	.	A
RESULTS	.	.	.	B

And this relationship is exactly as it should be, for method is plus and result minus.

Cordially yours,

CHAIRMAN, ENGLISH DEPARTMENT.

July 28.  
(Quadruplicate)

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## A FORMAL "STENOGRAPHIC" REPORT

July 26. VISITED MISS ———.

Full Period, 11.45 to 12.30

DEMONSTRATION SCHOOL

JOHNS HOPKINS UNIVERSITY

8 C Class of 28, mixed. Sectional recitation on a project centered in the building of a nearby hospital. Topic for the day: carpentry. Outline provided in board as follows: nature of vocation, preparation, opportunity for advancement, remuneration.

Recitation opened with brief but graceful and ingratiating talk by the teacher, who showed herself to have a particular flare for this sort of thing, through the challenges she made to pupils' sense of pride and instinct for competition. The assignment for the day was clarified through pupil reproduction of it, with emphasis upon the salients to be aimed at. Class was then divided into four groups, and each group wrote a ten-minute theme on one of the divisions of the day's topic. While this was being done, the teacher collected slips on which pupils had written sentences pertaining to carpentry. Some of these were extremely good, as "Carpentry is a high-grade and pleasant occupation;" "Carpentry is a healthful occupation; it is good exercise." Others were not so good, as "He can work in day and go to summer school in evening," and the misspellings *preppared*, *aprentice*, *speacalize in mathmatics*, on one or two papers, evince the fact that there is probably some lack of uniformity in the grading of these pupils.

At the conclusion of the written exercise, a class chairman was placed in charge and the papers were read in turn, the purpose being to select the best paper in each group and ultimately to arrange them sequentially for reproduction as a unit theme in a class exercise. The schedule for corrective guidance posted on the boards ran as follows:

- Is meaning clear?
- Is order logical?
- Are all necessary details given?
- Are all unnecessary details excluded?

The high points of the recitation were

1. Its elaborate yet simply managed and easily running machinery.
2. The combination of vocational composition projects with the socialized laboratory recitation practice and procedure.
3. The children's posture while writing—both arms on the desk.
4. The spontaneous tempo and tension, and the quiet and dignified tone reflected in the pupils through the teacher's unobtrusive technique.

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5. The board set, consisting of directive formula, corrective formula, and inspirational quotations from literature bearing on the subject of the recitation—Longfellow, Wordsworth, Young, Shakspeare.
6. The persistent effort to make the criticism of papers constructive.
7. The intimate and forceful carry-over values that the subject-matter and the methodology of the recitation had for life and living.
8. The teacher's confident bearing, her class presence, and her recitation grasp; in other words, her poised and implied hold upon subject-material and pupil-material, and her tactful correlation of the one with the other.

In the main, an A1 recitation, especially in methodology.

But the low points of the recitation were

1. The children sometimes lounged up to their feet somewhat lazily, the near-genius Horace being the worst offender.
2. The parliamentary procedure should have been somewhat more tightly drawn. If we appoint a chairman, we may as well go in for addressing the chair formally.
3. Eight pupils were on their feet at one time, and remained standing. This is infinitely better, to be sure, than waving hands in the air; but when the chairman recognizes one, should not the others sit?
4. Seven children were almost (if not quite) non-participants in the discussion. Conversely, two or three children came dangerously near running away with the discussion at one time and another.
5. The discussion at one point tended to become heated and minute over a mere triviality, and there was some random-roving contradiction. But the teacher did well to let the children settle their own futile dispute.
6. I had the feeling that the chairman was a bit over sophisticated, and indulged in a good deal of unnecessary sparring.
7. The children all stand in need of training in oral English. Their reading and speaking could be improved. Incidentally I noted the mispronunciation of the bug-bear *address* by three different pupils.

But none of these low points, be it observed, retarded or prevented the pupils' grasp of the central aim of the recitation, or in any way clouded the issue of the project as a whole. Both the general assignment (covering, I should think, a week?) and the special assignment, covering just this period, functioned clearly in the thought and in the expression of the pupils. And this is the final test—the only test

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worth considering—when it is remembered that the teacher and her twenty-eight charges were confronted with the unenviable task of running off their performance in the presence of sixty-eight consciously critical visitors.

The teacher's recitation close was as skilful as was her recitation approach, noted at the beginning of this criticism: "Is the plastering done before the plumbing, or *vice versa*?" was thrown out for pupils to maw upon, and they would have mawed it to the bone, then and there, had time permitted. I think I saw them yesterday afternoon and last evening taking extreme (*for them*) measures to get this momentous problem settled!

CHAIRMAN, ENGLISH DEPARTMENT.

(Quadruplicate.)

### EVALUATING THE ENGLISH TEACHER'S WORK

The chairman's recitation review should be made as soon as possible after the visit. It should be made out in triplicate or quadruplicate, one copy for the teacher visited, one for the principal of the school, one for the director or the superintendent, and one for the chairman's department files. These reports should always be accessible for reference and discussion, and should be made the basis of any conference between the teacher visited and his supervisors, in the event of disagreements or adverse criticisms. The successive reports upon a teacher's classroom work should reveal the teacher as a growing and developing functionary in the department and in the school. At the end of stated periods a teacher's accumulated reports should be epitomized, and the epitome should be made out in as many copies as the educational system requires. The quadruplicate is probably sufficient in most cases. The members of a department have themselves been requested to summarize the reports made upon their classroom work for a period of a term or a year, and they have done so with wholesome effects. This may not always be a plausible scheme, however, inasmuch as the time of the average teacher is too valuable to bear encroachments for even so salutary a purpose. Besides, most teachers feel that this kind of work is specifically the chairman's duty.

It is certainly his duty to keep on hand a sort of running summarized comment upon the work of the teachers in his department, whether term-by-term, or year-by-year. This



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will serve in various ways to follow up and assign teachers in his department. The following diagram may be suggestive :

1—Name :	2—Groups Taught :	3—Percent Passed :
4—Percent Failed :	5—Dates Visited :	6—Digest of Notes :
7—Result of Personal Conferences :	8—Department Cooperation :	9—Extra Duties, School and Department :
10—General Attitude :	11—Personal References:	12—Suggestions and Criticisms (by Teachers) :

All such diagrams are naturally quite futile unless they are filled in with specific detail, kept up to date, and frankly and openly used as bases for promotion or demotion in all school work and activity, as well as for recommendations of teachers for positions in other schools or fields. On the theory that there are (or should be) no secrets in the world, one chairman has such charts posted in the department office. The teachers in his department are thus privileged to "watch them grow" and to add comment in column 12. This plan presupposes a perfect understanding between chairman and teachers. In the last two columns in particular, teachers are given an opportunity for cooperative suggestion and constructive criticism. But whatever the method employed, the chairman of English work should feel himself under obligation to "keep on tap" some such departmental personnel graph as the one here briefly outlined. It may be made his one best procedure toward securing department *esprit de corps*, and for making the English work in the school felt in and through all other departments, and in and through the school community.

For here, let it be repeated, is the crux of his situation : He must lead his teachers to teach for educational reasons, and for no other. He must believe in English in the whole school for the whole school and by the whole school, and not

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merely in the department that he is privileged to preside over. He must not nag, for more than anything else his teachers need tranquillity if they are to become his willing and eager agents in the teaching of English, and if they are to develop and maintain professional spirit and cooperation. He is a *team leader*, not a *team driver*. He must have sporting spirit, and must appeal constantly to the sporting spirit in his teachers, if he is to relieve them of the almost certain degree of mental turbulence and suspicion that consciously or unconsciously creep into schools and school work. And it may seem unnecessary to add (but alas, it is not !) that above and beyond all considerations, he must constantly keep his teachers of English reminded of the fact that the children under their tutelage are the source and inspiration of everything that is done or undertaken under the auspices of the English department. This must be impressed upon them as fundamental policy both in the department office and in the English classroom. He will do well to keep before him this wholesome and agreeable, if in some places unpopular, sentiment: "Not so much red tape, not so much efficiency, if you please, in departmental management, but genuine inspiration and leadership; not so much stifling with detail, but more personal touch and freedom of individuality."

### STATEMENTS OF POLICY

In conclusion, and by way of summary, it may not be amiss to include here the following statements of departmental minimum and policy aim as formulated by a chairman of English work in a senior high school. He gives copies of these to all teachers in his department, and requests them to check themselves to the one and to hold him to the other.

#### I

#### WILL TEACHERS OF ENGLISH PLEASE

1. Have pupils leave wide margins on all sides of written work at boards and on paper.
2. Use printers' proof-marks in the correction of composition work.
3. Require pupils to sign and date every piece of writing they do.

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4. See to it that pupils have a thorough understanding regarding their status in recitation work.
5. Just prior to all formal examinations, give pupils a little talk on HOW TO TAKE (HOW NOT TO TAKE) AN EXAMINATION.
6. If time permits, have all pupils read the life of two great commercial or industrial leaders every term (see chairman for list of books).
7. Be sure that every pupil knows the meaning of these words: *enumerate, optional, paraphrase, summary, supplementary*.
8. Encourage pupils to stand and talk frankly, when they have anything to say, without first waving their hands in the air.
9. Make an effort to hold every pupil responsible for *some* expression in *every* recitation, whether or not there be time to scrutinize all work done.
10. Teach grammar, spelling, and punctuation incidentally to regular composition work, except in case of special demand.
11. Require pupils to keep their arms on desks while they are writing, and in all other ways be vigilant as to good physical posture on the part of pupils.
12. Stand ready always to correlate with other departments in the school. Feel, as far as possible, a responsibility for the oral and written expression of pupils in all other subjects.
13. Insist upon the use of actual business names and addresses in all exercises in business letter writing. Enable pupils, thus, to become acquainted with the exact location of prominent business firms.
14. Read the longer classics at the beginning of each term, the shorter ones during the latter part of each term. This means that novels, biographies, autobiographies, and collections of essays and letters, should be taken up before plays and poems.
15. Gather good examination questions from the very beginning of the term to the end, as they suggest themselves in the day-by-day classroom work, and hand them to the chairman for the examination files.
16. Try to rate pupils by marks that are multiples of five—60, 65, 70, 75, 80, 85, and so forth. This does not apply strictly, of course, to formal examination and intelligence test ratings.
17. Read frequently the aims to be kept in mind in the teaching of literature as especially set forth in the SYLLABUS FOR HIGH SCHOOL ENGLISH adopted by the Board of Superintendents of New York City, June 29, 1922.



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18. Always and everywhere meet opportunity *and make opportunity* to show pupils that the English language is one of the very greatest influences in Americanization, as well as the language of world trade, of world civilization, and of THEIR COUNTRY.
19. Conduct tests and reviews and examinations in English classes frequently—probably fortnightly—and graph results, if possible, on the classroom bulletin. Such intermittent tests and examinations should rarely exceed a half hour in length.
20. Require every pupil to use his full name on every piece of written work that he does—the exact name that he desires to have engraved on his diploma when he graduates. *John Raymond Ferguson* and *John R. Ferguson* are good ; *J. R. Ferguson* is not so good ; *J. Ferguson* is bad.
21. Vary teaching, as time and circumstance permit and justify, by the use of the socialized recitation, the laboratory recitation, the parliamentary recitation, the drill recitation, the review recitation, and so forth ; with some groups, use projects frequently ; with others, the Dalton plan ; with still others, neither.
22. When books are distributed at the beginning of a term, give pupils a little talk on HOW TO TAKE CARE OF GOOD BOOKS. But distribute no books to pupils, please, before the third week of any term. If teaching aids are needed for the first ten (or more) days of a term, apply for them to the chairman.
23. Try to keep the composition work in all classes in constant solution by means of the establishment of class composition scales posted on the classroom bulletin boards. Try also to make these bulletins comparative and competitive by posting, side by side, lows, middles, and highs of two or more classes of the same grade.
24. Inasmuch as it is thought that motivates and dominates not only delivery but, as well, posture and carriage and manner, emphasize thought a little more in the teaching of oral expression. Pupils are too much inclined to regard attention to voice and speech and bearing, as superficial and external. They must be made to understand that these are reflections of thought always and always.
25. See to it that every pupil has practical knowledge of the following terms in connection with his own oral and written expression : unity, emphasis, coherence ; plan, outline, arrangement, proportion, consecutiveness ; neatness, precision ; correctness, conciseness ; narration, exposition, description, argument ; novel, essay, sketch, oration, letter, biography, autobiography, soliloquy, monolog, drama, poem, lyric, epic, ballad ; and so forth.

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26. Have pupils read extensively rather than intensively. Do not *make* them read, but *inspire* them to read. Keep them supplied with good book lists, but do not penalize good children or cheapen good literature by *requiring* formal reports on reading, according to some arbitrarily devised set of questions. (The term *book report* is tabu !)  
Lists of good books for supplementary reading may be had of the chairman and of the school librarian.
27. Explain to all pupils that they are not expected to spend more than thirty minutes daily on homework in English. First year pupils cannot be expected, perhaps, to devote more than twenty minutes to homework in English. But stress the fact that the meaning is *conscientious* minutes, and this will probably necessitate teaching them *how to study*. (There is much good opinion to the effect that homework, according to strictly prescribed assignment, is not only superfluous but is really wasteful of pupil energy, especially in those cases where the classroom instruction is vigorous and well motivated.)
28. Require *all* pupils to take examinations, provided, of course, examinations are what they should be, namely, a new and a continuous and an enlightening experience in the pupil's educational career. *Why* exempt? Because pupils are rated so and so, and for no other reason? By no means, for this would be education (?) by the percentage or the count or the coupon system. Of course, if examination questions call for cram rather than thought, and offer no stimulus and no challenge, better exempt everybody. But if they are framed interestingly, and represent cumulative term-length growth, and attack old matter from new and forward-looking angles, then better exempt nobody.
29. If time permits, have as many pupils as possible develop a theme-sequence or project every term. The story of the origin, expansion, and effect of some product or service, should be taken as the long theme problem. It should be divided and subdivided; speeches should be delivered in class from time to time on certain phases of the theme development; periodic write-ups should be assigned, and the theme in final form (with outline and bibliography) should be filed with the chairman of department sometime during the last month of the term. The following term-by-term subjects may be suggestive in connection with this theme-sequence work :\*

FIRST TERM	.	.	Story of a machine.
SECOND TERM	.	.	Story of a settlement or an enterprise.
THIRD TERM	.	.	Story of furniture or of a textile.
FOURTH TERM	.	.	Story of a service (newspaper or magazine).
FIFTH TERM	.	.	Story of a service (advertising or publicity).

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\* See pp. 62 and 63.

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|--------------|---|---|--|
| SIXTH TERM   | . | . | Story of an idea (thrift, safety first, fire prevention, and so forth).                |
| SEVENTH TERM | . | . | Story of a transportation system (rail or water).                                      |
| EIGHTH TERM  | . | . | Story of some phase of finance (insurance, trust company, savings bank, and so forth). |
30. Construct week-by-week recitation programs for all classes, but do not permit such programs to restrict and confine. The following calendar may be suggestive in this connection, but it is to be taken as in no sense final or hard-and-fast :

### FOURTH TERM

- |                  |   |   |   |
|------------------|---|---|---|
| FIRST WEEK       | . | . | Review of business letter writing (syllabus). |
| SECOND WEEK      | . | . | Review of sentences and punctuation.          |
| THIRD WEEK       | . | . | The fourth term classic (novel).              |
| FOURTH WEEK      | . | . | The fourth term classic (novel).              |
| FIFTH WEEK       | . | . | Composition work (syllabus).                  |
| SIXTH WEEK       | . | . | Composition work (syllabus).                  |
| SEVENTH WEEK     | . | . | The fourth term classic (sketches or essays). |
| EIGHTH WEEK      | . | . | The fourth term classic (sketches or essays). |
| NINTH WEEK       | . | . | Business letter writing (syllabus).           |
| TENTH WEEK       | . | . | Review of term's work to date.                |
| ELEVENTH WEEK    | . | . | The fourth term classic (poem or play).       |
| TWELFTH WEEK     | . | . | The fourth term classic (poem or play).       |
| THIRTEENTH WEEK  | . | . | Reports on long theme.                        |
| FOURTEENTH WEEK  | . | . | Discussions of supplementary reading.         |
| FIFTEENTH WEEK   | . | . | Study of words (syllabus).                    |
| SIXTEENTH WEEK   | . | . | The newspaper (review).                       |
| SEVENTEENTH WEEK | . | . | The magazine.                                 |
| EIGHTEENTH WEEK  | . | . | Review of literature.                         |
| NINETEENTH WEEK  | . | . | Review of composition.                        |
| TWENTIETH WEEK   | . | . | Examinations.                                 |

## II

### WHAT YOUR CHAIRMAN TRIES TO DO

1. He attempts to distribute praise and suggestive comment judiciously.
2. He passes on from the principal of the school the policy of freedom in classroom teaching.



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3. He circulates among the teachers a monthly department circular.
4. He gives them all the benefit of any signal work that any individual teacher in the department is doing, by having it mimeographed and circulated.
5. He aims to maintain a human and friendly relationship with the teachers by means of informal individual discussions on matters pertaining to the teaching of English and education in general.
6. He asks them to decide matters of policy and administration cooperatively, and makes few, if any, *ex cathedra* rulings himself.
7. He tries to keep them informed of the latest publications and the latest periodical articles that have interest for them as teachers of English.
8. He makes it a point always to mete out more of praise than of adverse criticism in discussing the work of a teacher with that teacher, and he tries always to link corrective suggestion with any adverse criticism he has to make.
9. He writes a full report of every recitation he visits; makes this report out in quadruplicate, one copy for the teacher, one for the director or superintendent, one for the principal, and one for the department files; states chronologically in these reports just what he sees, just what commendation is due, and just what improvements (if any) he should like to see made.
10. He establishes confidence in the English teaching corps by partitioning the department work, and by placing that teacher best equipped to handle a certain type of it in full charge of it.
11. He holds monthly meetings at which he remains for the most part in the background, and permits the members of the department to discuss and settle moot points.
12. He keeps elaborate department files to which all members of the department have free access, and in which are all sorts of teaching aids and English teaching records.
13. He sees to it that each member of the department is supplied with complete sets of examination papers as the terms go by, and thus aims to keep them all in touch with *all* the work of the department all the time.
14. He tries always to keep himself fit as friend and guide and helper and expert-consultant to all members of his department.

### DISCUSSION

THE departmental organization of the high school has been blamed for breeding an over-specialization in teaching that tends to narrow the processes of "education for life" and that tends increasingly to shoot

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far over the heads of most pupils. In other words, it throws emphasis upon subject rather than upon pupil, just the reverse of what should be the case in secondary education. If this criticism be justified, what remedies are you prepared to offer? ¶ Is it a sound policy to require every high school teacher to teach at least one other subject in addition to his specialty, in order to offset tendencies to over-specialization? If so, should the subject be plus-correlative, such as English and history, or minus-correlative, such as English and mathematics? ¶ Do you think it would be a good plan to assign a teacher to work entirely in another department for one full term out of every six or seven? Is it true that high school pupils admire a specialist and respond to him more enthusiastically than they do to a generalist, and that therefore the specialist *ipso facto* becomes the better teacher of the pupil as well as of the subject? ¶ Specialization in subject-matter should imply specialized skill in instruction in that subject-matter. But unfortunately such is by no means always the case. What can be done, do you think, by teachers' training schools and colleges toward making every specialist a good teacher, and (perhaps) *vice versa*? ¶ Whom among your college professors and secondary school teachers do you remember with greater enthusiasm, the best teacher or the "best knower"? To which of the two do you owe the more for the satisfactions that you have thus far had in life as the result of your educational opportunities? ¶ "The born teacher can teach anything; the 'made' teacher can teach only what he is 'manufactured' to teach, and this perhaps not very well." Discuss this quotation *pro* and *con*. ¶ What is meant by a teacher's being bigger than his department? How would you advise and encourage teachers to reach out beyond the limits of their departmental organization for the sake of living a fuller and more influential life in a school? ¶ After all, specialization is the natural and evolutionary process of human development, is it not? And is not practically all of the real achievement of the world the result of specialization or of a "group of specializations"? ¶ Was there a better type of citizenship turned out by our secondary schools before the days of strict departmental organization? ¶ Are secondary school pupils, because of the departmental organization, more easily or less easily assimilated into the society in which they must move and have their being after leaving school? Do they adjust to human contacts the better for it? ¶ Is the departmental system designed to meet the economic consequences of our democratic system of government?

## APPENDICES

- I. Outline of a course of thirty periods in the teaching of English in the junior high school.
- II. Outline of a course of thirty periods in the teaching of English in the senior high school.
- III. Outline of a course of thirty periods in the teaching of literature in junior and senior high schools.
- IV. Outline of a course of thirty periods in the teaching of composition in junior and senior high schools.
- V. Outline of a course of thirty periods in literary appreciation through classroom readings.





# I

## OUTLINE OF A COURSE OF THIRTY PERIODS IN THE TEACHING OF ENGLISH IN THE JUNIOR HIGH SCHOOL

### 1

THE work of the junior high school as transition, as adjustment, as conclusion—Retrospective, introspective, prospective points of view—The half-way period of learning—Analysis of pupil interests and aptitudes—Enlargement of pupil capacity and function—The revelation of the pupil to himself—Development and interpretation of the pupil's *awareness* of life and work and education—Bibliographies—Assignments.

### 2

The teaching of English as an agency of realization in the junior high school organization and aim—Its possibilities in contributing to the unified fund of intermediate school knowledge and ideal—Its limitations—English as a means of pupil assortment and adaptation, of discovery and exploration—Differentiation in English classes that carries over—The closed-in departmental attitude more vicious in the junior high school than anywhere else—Bibliographies—Assignments.

### 3

Junior high school syllabi in English—The present uncertainty—The solution—The principles upon which English work should be formulated: fluidity, adaptability, sequence, proportion, variety, comprehensiveness, and so forth—Correlation with elementary school and with senior high school—Detachment and independence of syllabic content for those who do not enter senior high school—Consecutiveness and continuity for those who do—Recommendation and discussion of definite titles and subjects.

### 4

English composition in the junior high school—The mechanics of expression: grammar and common errors in speech and writing; spelling; punctuation; capitalization—The elements of expression: unity, coherence, emphasis (without mention of or stress upon terminology)—The types of expression: narration, exposition, description, argument (without mention of or stress upon terminology)—The qualities of expression: development of conscious appreciation through recognition of such qualities as force, beauty, movement, engagingness, smoothness, variety—Fact, thought, and imagination to be made respectively correct, logical, and wholesome and creative, through the agency of composition.

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### 5

The mechanics of expression—Grammar and common errors in speech and writing—The fastidious grammarian—The liberal grammarian—The meliorist in grammar—Teaching correct expression from without, inward—"Grammarize the expression of pupils; don't try to grammarize pupils."—The minimum requirements in grammar—Grammar as logic rather than grammar as form, fetish, and folly—Grammar as selection and classification and application of the expressional defects the younger generation is heir to—Grammar by ear and grammar by eye—Grammar as diagrammatic mechanism is vicious; grammar as systematic thinking is valuable—Junior high school pupils not to be treated to the niceties and intricacies of historical construction and linguistic evolution—The heresy of close-up English grammar as an aid to foreign language study.

### 6

The mechanics of expression—Spelling—The differentiation and classification of error in spelling—*Rist* for *wrist* versus *seche* for *sick*—*Husband* versus *recieve*—Spelling as a phase of word study, and subordinate to it—Spelling rules—Spelling lists—"Cold storage" words—General and special spelling tests—The teaching of spelling too often casual and incidental, rather than intensive—Word meaning—Word pronunciation—Word syllabication—Accent and quantity—Use of the dictionary—New and unique classification of troublesome words, according to individual pupil difficulty (see WORKING COMPOSITION)—Elementary prefixes and suffixes—Interesting word stories—Simplified spelling.

### 7

The mechanics of expression—Punctuation—The oral reflection of punctuation—Exercises in speech inflection and intonation—Development of ear for punctuation—Relation of punctuation to grammatical construction—Punctuation as related to thought processes—Formal and informal punctuation—Open and closed punctuation—Modern tendencies in punctuation—Stripping expression to a minimum of punctuation—The various marks of punctuation with special emphasis upon the comma and quotation marks—Fixing the more general usages of punctuation—Occasional intensive exercises: their contentual and "carry-over" quality—Rationalizing attitude toward punctuation—"By a man's punctuation marks shall ye know him!"

### 8

The elements of expression—Unity, coherence, emphasis—Underlying principles, rather than names, to be stressed—Getting children to recognize them, and to feel them, by means of a wealth and variety of example—Relating unity, coherence, and emphasis to life, and concretizing them in literature, especially in biography—The paragraph and the paragraph theme—The plan as key to all three elements—Exercises



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in the development of plans and paragraphs—Subjects to be kept concrete and intimate to the experience of the pupils' lives—Practice to be problematized to challenge the interest and the serious attention of pupils—The composition problem to be assigned, not so much for the sake of the composition, as for its impelling motivation—The steps in the development of composition to follow demands of content, rather than hard and fast prescription—The naturalness of unity, coherence, and emphasis—The unnaturalness of their opposites.

### 9

The elements of expression—Unity, coherence, emphasis as applied to more elaborate composition, in the large—The composition project in the junior high school—Its possibilities and its limitations—Typical projects to be devised and developed—Posing the project—Sectional themes—Emphasis upon aim, plan, execution, and result in working out the project—The project versus the detached and isolated composition subject—The project and the pupil's community interests—The project and the pupil's continuance of education—The project as an inducement to specialization, as an avenue for discovery in the pupil's aptitudes and interests—The difficulties and the advantages of intermittent reports made by children of junior high school age—Methodology in the assignment of work in sections and partitions.

### 10

The types of expression—Writing and speaking to interest—Specimens of the "literature of interest" to be read by pupils and teacher—Planning to be interesting—Drill in the composition of interesting discourse—Brief narrative (the name not necessarily to be used)—Longer narrative—The friendly letter—Its universality of appeal—Its possibilities in developing power of expression—Various kinds of friendly letters—Interclass and interschool correspondence—Specimen letters from literature—The relation of the mechanics and of the elements of expression to interesting and engaging discourse—Writing that impels interest through characterization, through episode, through plot construction and mass—Continued phasal exercises in the narrative project—Kinds of interesting composition—Narrative (including story) as the teacher's opportunity to build and direct right emotion in the pupil.

### 11

The types of expression—Writing and speaking to clarify—Specimens of the "literature of explanation" to be read by pupils and teacher—Planning to be clear—Drill in the composition of lucid discourse—Brief exposition (the name not necessarily to be used)—Longer exposition—The business letter—The business letter cycle—The various kinds of business letters—Social and official letter forms—The relation of the

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mechanics and of the elements of expression to clarifying and elucidating discourse—How to be interesting in relation to how to be clear—Common everyday demands made upon people for power in exposition—Continued phasal exercises in the expository project—Kinds of explanation—Explanation as the teacher's opportunity to set erratic thinkers aright, and to develop coherent and consecutive thinking.

### 12

The types of expression—Writing and speaking to picture and portray—Specimens of the "literature of picturing" to be read by pupils and teacher—Planning to picture—Drill in the composition of picture discourse—Brief description (the name not necessarily to be used)—Longer word pictures—Following the eye in writing and speaking—Special emphasis upon the word as an agency in effective description—Letters that picture and portray—The letter picture—Form without formalism—The relation of the mechanics and of the elements of expression to descriptive discourse—Picturing to be clear—Picturing to be interesting—Common everyday demands made upon people for power in description—Projects that build around description—Kinds of description—Description as the teacher's opportunity to make pupils see things truly and to see them whole.

### 13

The types of expression—Writing and speaking to persuade—Specimens of the "literature of persuasion" to be read by pupils and teacher—Planning to persuade (in elementary way only; briefing proper to be postponed to the senior high school period)—Drill in the composition of argumentative discourse—Brief argument (the name not necessarily to be used)—The deduction of argument from reading, and the sequential arrangement of points—Letters that settle disputed subjects—Relation of the mechanics and of the elements of expression to persuasive discourse—Persuading by narration, by exposition, by description—Social and community demands upon the average citizen for power in persuasion—Kinds of argument—Argument as the teacher's opportunity to develop habits of logical and climactic thinking.

### 14

The qualities of expression—Combination and coordination of the types of expression for purposes of unity and coherence and emphasis of impression—Specimens of writing that interest, explain, picture, and persuade, all in one—Planning, writing, and speaking in all four types of expression for the sake of singleness of impression—Making the pupil *aware* of force, beauty, simplicity, smoothness, sincerity, accuracy, variety, and so forth, as recognizable qualities in all worth while expression—Quality as revelation—Composition assignments calculated to develop the elements and the qualities of expression in correlation—Types of expression emphasized only as means to certain qualitative ends—In some elementary but fundamental manner, the teacher should



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here be able to show pupils the difference between writing that is literature and writing that is not, and to impress upon them the fact that quality in expression is something more than craftsmanship.

### 15

Reading and talking—Expression that is "easy to read or easy to hear"—Voice: tone, inflection, phrasing, pausing, rate, range, placement, modulation, purity, and so forth—Speech defects: stammering, stuttering, lisping, nasality, throatiness, swallowing, and so forth—The fetish of speech correction—Speech and common sense—Reading of different kinds of literature—Talks for different occasions—Elementary figures of content and form—Technical expression—Commercial expression—Long words and short words—Idiom, colloquialism, slang, foreign terms, barbarisms, solecisms—The *conversazione*—Tests for different types of audience—Imitation versus plagiarism—Composition assignments calculated for subsequent reading and memorization—The vocal angle and technique—Talking to interest, to clarify, to picture, to persuade—The adaptation of reading matter and speech content to the pupil's individuality.

### 16

English literature in the junior high school—Poem, play, novel, story, essay, and so forth—Classic *versus* current literature—The salient aims: inculcation of the reading habit, with special emphasis upon silent reading; development of discriminating taste and wholesome enjoyment in reading; accumulation of cultural literary backgrounds; ability to interpret life in parallel with event and characterization in literary delineation; general enrichment of pupils' attitude toward life and experience in it—Extensivity rather than intensity—Reading cycles—The cumulative motivation of ideals in reading—Emotional response in the treatment of literature in the classroom—Giving pupils a glimpse of the field, and a keenness to possess it and make it their own—Levels of aesthetic appreciation and comprehension in a given class, among different classes—The starting points upon these levels—The final test in the classroom treatment of literature is the creation of pupil appetite for more, and ever more.

### 17

Getting the most out of poetry—The mob psychology principle applied to classroom reading of the high spots in literature, and especially in poetry—Lyric, ballad, narrative, and other types of poetry—Rhythm and the happy poetical phrase (without going into the intricate technique of either)—Reading poetry naturally—Reading poetry silently—Reading poetry aloud for the enjoyment of others—The junior high school poetical classics: special reasons for their selection; special methodology in their classroom treatment—Poetry and mood—Poetry and thought—Poetry as primitive oral form *versus* prose as derived



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written form—The singing of ballads in the classroom—Model lessons in the treatment of selected poems—The line of demarcation between the teaching of literature and the teaching of mechanics, elements, and types of expression—The point beyond which poetry may not be used for purposes of oral and written composition—Memory selections.

### 18

Getting the most out of plays—The close identification of drama with life—The presentation of scenes and of whole plays in the classroom—Characterization, plot, by-plot, local color, business, and the other accentuated elements in play construction, but the more detailed technique of play construction to be postponed to senior high school—Comparison of the play with other types of literature—The movie *versus* the written and acted play—Eye-mindedness and ear-mindedness, as developed by the presentation of plays—The junior high school dramatic classics: special reasons for their selection; special methodology in their classroom treatment—Model lessons in the teaching of plays—Pageantry as community drama—Drama as a community force—The play as dramatic project—What is and what is not dramatic—The dramatic quality—Memory selections.

### 19

Getting the most out of stories—Long stories—Short stories—The various kinds of stories—Stories, long and short, compared with poems and plays—The question of sectional reading and discussion in the teaching of short stories and novels—The question of repeated readings for different types of training—The question of just the right amount of treatment in teaching short stories and novels—Stories that can and cannot be dramatized and screened—Getting the story content into close touch with pupils' lives—But also getting the story appreciated "on its own" regardless of ulterior motivation of any sort—The junior high school fiction classics: special reasons for their selection; special methodology in their classroom treatment—Model lessons in the teaching of stories—The use of story materials for oral and written composition—The teacher's use of the long novel to "make time, mark time, and murder time"—Memory selections.

### 20

The teaching of other types of literature—Sketch and essay—Speech and biography, and so forth—Making children understand and feel the bond of unity underlying all types of literature—Getting the emotional response, no matter what the type of literature inspiring it—Special reasons for the selection of certain junior high school types of literature; special methodology in their classroom treatment—Model lessons in the teaching of a speech, an essay, a biography, and so forth—Occasion and circumstance as the inspiration in these types—Comparison with story, novel, play, poem—Subjective and objective types (the terminology not to be insisted upon)—Building interest in these types in the

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absence of plot and character—Notes and note-taking—The notebook habit—The expansion of notes into unified and consecutive composition of one kind and another.

### 21

The newspaper and the magazine—Their place in the junior high school—Their purpose in the hands of junior high school pupils—Cautions and precautions in their classroom use—Their importance in community life and citizenship—Their value as levels upon which literary study may be initiated—The practical, utilitarian style of newspaper writing—Drill in the writing of leads, headlines, detached paragraphing, and brief editorials—The carry-over of these types into the field of general composition and literature—Examination of typical publications—The school paper, and the English teacher's responsibility in it—Class papers—Letters to editors—Their place as a community force—Fit and proper subjects for such letters—The "public spirit" as reflected in the newspaper and the magazine—The problem of the recitation in current events.

### 22

Making the assignment—Time of assignment—Place in recitation—Exposition of assignment—Getting it clear beyond all peradventure of doubt at the lowest intellectual level of the class—Repetition of assignment by pupils—Assignment inclusive of How-to-Study instruction—Day-by-day assignments—Collective and blanket assignments—Keeping the assignment timed to pupils' schedule—Written assignments—Individual assignments—Building from and toward assignment in recitation work—"Date every assignment you make"—Assignment of new and of old materials—Research and reference assignments—Indicating the order of recitation through the assignment—Variety *versus* monotony in assignment requirements—Making reasons for assignments clear and plausible—Every child has the right to know the WHAT, the WHEN, the HOW, and most of all the WHY of the assignment a teacher makes.

### 23

The review recitation—The periodic review—The final review—The contentual review—Review as repetition—Review as accumulation—Review as formulation and organization of study materials—Anticipatory review—Creative exercises for purposes of review—Clinching the salients in a variety of ways—Making evident the aim and value of review—Concretization, immediacy, utility of knowledge, as review result—Sifting, assorting, climaxing of knowledge as review process—Revivifying old matter in refreshing, enjoyable, and stimulating ways—Destructive review or cramming—The review as a test of the teacher's success and power—Topical review—Questionnaire review—Voluntary review—Development of power in summarizing—Diagrams, charts, graphs for review purposes.



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### 24

The drill recitation—Discernment in the compilation of materials that require special drill in given classes—Device and methodology in the treatment of “tickle” points—The over-and-over-again method—The hammering-it-in method—The new-way-to-pay-old-debts method—Drill as a test of will—Destructive and constructive drill—The heresy as to wrong or bad examples—Bad example oftentimes the most effective means for drilling into the right and good—Individualizing the drill necessity in given classes—Focusing individual exercises for purposes of drill—Model drill lessons in spelling, punctuation, sentence structure, speech, and other departments of the work—Making the pupil see the aim and the logic of the drill method and procedure—Making the pupil feel the desire and the necessity to master outstanding difficulties in his speech and writing.

### 25

The vocational recitation—English *par excellence* the subject through which teachers may lead pupils to “discover the ways of life”—The vocational elements in literature of the various types—Oral and written composition on vocational subjects—Vocational composition projects—Pupil self-analysis charts—Class-analysis charts—Study and discussion of the various vocations represented in the school community—Such books as Parton's *Captains of Industry*, Parkman's *Heroines of Service*, Washington's *Up from Slavery*, Gouin and Wheatley's *Occupations*, Davis and Getchell's *Stories of the Day's Work*, Opdycke's *Working Composition* and *The English of Commerce* to be discussed as inspirational and practical sources for the conduct of this work—The various vocational periodicals.

### 26

The Americanization recitation—English *par excellence* the subject through which teachers may make of pupils loyal American citizens—The problems of the foreign born or foreign affiliated—Beginning with the foreign points of view—Analysis of the ancestry of the school community, and of the United States in general—Oral and written composition on national and patriotic subjects—Patriotism of the best sort defined and explained—Such books as Riis' *The Making of an American*, Bok's *The Americanization of Edward Bok*, *Democracy Today* (Scott-Foresman), and the speeches of Lincoln, Wilson, and other American Leaders, to be discussed as inspiration and practical sources for the conduct of this work—The reading of patriotic poems, and the dramatization of famous episodes in American history—Newspaper and periodical as agencies in this work.

### 27

The conduct of the recitation—The mechanical procedures—Methodology “according to Hoyle”—Methodology “on the teacher's own”—The laboratory recitation—The socialized recitation—The club recitation—The roll—The organization—The seating—Form in board work



## Appendix I

—Volunteering and initiative, as pupil attitudes in the management of the recitation—Secretarial reports—Daily three-minute speeches—Tone—Tempo—Tension—Class unity as revealed in the recitation procedures—Homework—Posture and alertness—Form in pupil responses—Seeing a class whole, and seeing it individually—Equalizing opportunity for pupils in a recitation—Everybody to be called upon, if possible, but everybody certainly to be made to feel that he is part of the recitation—The teacher's plan—The plan book, wise and otherwise—Making plans in order best to discover what not to do—The staging of special recitations.

### 28

Interrogation and reply—The puzzle question—The leading question—The general question—The yes-or-no question—The tandem question—"When and why did who tell whom to go where?"—"He took the money, didn't he?"—"How many think so?"—"Was he a good man?"—"Where did he go, what did he do, and what was the result?"—Charging the question with interest and thought—The heresy of the complete-sentence answer—The human and natural answer may quite properly be monosyllabic or phrasal—The repetition of pupils' answers may be good, but is often bad—The latter when it connotes the teacher's inability to follow-up with another related question, or when her questioning is superficial and not provocative of thought—Sequential and consecutive questioning—The evil of random and haphazard questioning—Topics, and their construction—Problems, and their posing—Periodicity as an essential element in all good questioning—The keyword in good questioning—The question first, and the designation of respondent afterward—Verbatim reports of good and of bad questionnaire recitations.

### 29

Tests, examinations, and blue pencils—Differentiation between tests and examinations—Differentiation between ordinary recitation questions, and test and examination questions—The arrangement of test and examination questions—Time apportionment a part of every examination—Every examination paper should mean a new and enriching experience in the pupil's educational life—Tests and examinations not to be made a mere gathering-up process—Forward looking rather than backward looking—Enslavement to the blue pencil—An ounce of prevention is worth tons of cure—Teacher energy more valuably expended upon foresight in the test or composition assignment, than upon hindsight in marking errors—The composition conference—Printers' proof-marks—"Laughing away mistakes"—Ratings—Plus rather than minus criticism—Credit a child of twelve or thirteen for the correct spelling of *accommodate*—Sane and wholesome points of view in the criticism of pupils' work and in the ratings accorded it—64½% indicates a viciously hopeless and picayune attitude toward a pupil's work—Marks should be humanized, not fractionized to a hair-splitting degree—The establishment of norms and standards within a school for

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the rating of compositions—The principle of composition measurement is excellent—Its practice too often results in the pigeon-hole assortment of defects and shortcomings.

### 30

Making English felt throughout the junior high school—Bulletin boards—Announcements—Standardization of practice and ideals—Clubs and the general organization—Various kinds of contests, oral and written—The school paper, and its power to draw all departments into touch with the English work of the school—The placarding of signal work in individual classrooms, in section rooms, on general bulletins—The publication of outstanding pupil work in community organs—The English teacher as leader in correlation among departments—The English teacher as leader in public and "show" affairs of the school—The English teacher as inspiration to the school library—The English teacher as general guide and consultant in all matters pertaining to reading, entertainment, and general culture—English scholarship pageantry and parade, term by term, and year by year—The school honor roll in English—The old-fashioned spelling bee, as assembly entertainment—Other "bees" or contests, for the combined information and entertainment of the school as a whole—Better speech work—The literature bearing upon special occasions and celebrations—The English classroom as clearing house for school tone and quality and spirit—The English recitation as symposium for the settlement of questions pertaining to speech and writing in other recitations, and in the school at large.

## II

### OUTLINE OF A COURSE OF THIRTY PERIODS IN THE TEACHING OF ENGLISH IN THE SENIOR HIGH SCHOOL

#### 1

THE work of the senior high school as preparation for life, as preparation for college—The senior high school as a national and as a community institution—The bearing of the general purposes of the senior high school upon the teaching of senior high school English and the activities related to it—Bibliographies—Assignments.

#### 2

Senior high school syllabi in English, with special emphasis upon the syllabi of certain states and cities—Subject-matter, sequence, and adjustment of content to student age and type, in various syllabi—The purposes, special and general, in the choice of literary titles and in the outlining of composition work—Bibliographies—Assignments.

#### 3

The teaching of grammar—The modern liberalism in grammar—The subjective and the objective point of view—Special considerations in the teaching of foreign children, in the teaching of native children who are studying foreign language—The word, the sentence, the interrelation of the parts of speech—Terminology in analysis and in parsing.

#### 4

The teaching of composition—The fluidity of the various types: narration, exposition, description, argument—The grammatical fundamentals of composition—The posing of composition problems—The project plan—The organization of material, and outlining—The paragraph—Unity, emphasis, coherence—The French elegance, facility, and rapidity—Building upon the adolescent spontaneity of expression.

#### 5

The teaching of narration—Connection with senior high school classics—Narration as the youthful form—Long narratives, and short—Method in the preparation for narrative writing—The various subject sources, including moving pictures and daily happenings—Discussion of the principles underlying the construction of great literary narratives.

#### 6

The teaching of exposition—Connection with senior high school classics—Exposition as a maturer form than narration—The basic



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elements of reason-why expression—The expository method—The utilitarian aims of exposition—Analysis of literary exposition, and of examples taken from current publications—The various types of exposition, and discussion of the bases of classification.

### 7

The teaching of description—Connection with senior high school classics—Description as “aid and abetter” to other types—Description as an end in itself—The descriptive method—Description as part of exposition—Description and word study: color, tone, feeling, impressionism, and so forth—The different types of description, as illustrated in literature and in current mediums.

### 8

The teaching of argument—Connection with senior high school classics—Subjective and objective argument—“The argument in all literature; the literature in all argument”—Argument as principally an oral form, as principally a written form of expression—Force, vigor, tone, reality, as qualities in argument—The different types of argument, with both current and literary specimens in illustration.

### 9

The teaching of other types of composition—Dialog, monolog, soliloquy—Biography—Character copy—Evidence, inductive and deductive—Atmosphere and background—The elements of style—Figures of speech and stylistic devices—Conversation, colloquialism, slang—Dictional and constructional coinages—Excerpts from senior high school syllabi in illustration of these and other types.

### 10

The teaching of poetry—Lyric, ballad, sonnet, epic, and other types—Stanzaic and metrical forms—Blank verse—Free verse—Intimate methodology in the presentation of poetry to adolescents—Distinguishing features of the poetical high school classics—Rhythmic prose—The element of time in the oral interpretation of poetry to senior high school classes—Brief history of the development of poetry, and its relation to present-day movements.

### 11

The teaching of plays—The Shakspearean drama—The plays of Goldsmith, Sheridan, and Knowles—The modern play and the art theater movement—The concretization of materials in the teaching of plays—Comparative treatment of plays and other literary forms—The special appeals of plays to senior high school students—Plays, original and historical, as bases for focusing community interests in senior high school work—Special consideration of the plays listed in syllabi of various states and cities—Continuities and the movies.

## Appendix II

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### 12

The teaching of the novel—Romantic, realistic, psychological, impressionistic, and other classifications—Adjustment of method to length and “ponderosity” of novel, and according to grade and size of classes—Plays and novels as cross sections of senior high school student’s life—Dramatic and movie adaptation of novels—Imbedded preachments—Visualizing scene and action—Construction—Discussion, with criticism, of the principal novels included in various high school syllabi—Possible substitutions.

### 13

The teaching of the short story—Classification—The short story and other types, similarities and differences—Condensation of a long story does not make a short story—Expansion of a short story does not make a novel—The vignette—The portrait—The sketch—The “cameo”—The “intaglio”—Special classroom opportunities offered by the short story—The current short story—Development of the novel and the short story in parallel—The psychology of the “intimate set” as a starting point for the teaching of the short story—Discussion of certain of the short stories listed in various syllabi.

### 14

The teaching of the essay—Classification—The development of the essay—The personal quality of the essay—The special appeal of the essay to senior high school students—In the writing of essays, the method is the man—So, too, it is in the teaching of the essay—Study and discussion of the methodology best adapted to the presentation of the essay in senior high school English classes—Lamb, Ruskin, Addison and Steele, Stevenson, and others—The disguised or imbedded essay in other forms of literature—The interest of plot and character *versus* the interest of purely rational or emotional appeal—The essay as a vehicle for the discussion of community and other present-day problems.

### 15

The teaching of oral English—The importance of correct speech—The problem of speech defects—The bigger problem of speech inertia—Voice—Breathing—Exercise—Speech *versus* writing—Pausing, phrasing, pitch, tone, rate, and other qualities of the speech faculty—Exercises in enunciation and pronunciation—The dictionary—Visible speech—Sincerity and frankness in speech—Conversation, story telling, anecdotal repartee—Parliamentary order—Business talks—Introductions—Acceptances—Dictation—Criticism—Telephoning—Other forms, and the methodology of each.

### 16

The teaching of the speech—The speech *versus* the essay and the other written forms—English to be heard and English to be seen—The oral figures *versus* the written figures of speech—The speeches of Macaulay, Lincoln, Washington and others, analysed from the angle of

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oral composition—The time element—The audience element—The occasion element—Methodology in the preparation of class and school speeches and debates—Forensic composition in the work of community betterment—Personality and the speech impression—Cumulative momentum in speech construction—The mob appeal and technique in speech-making.

### 17

The teaching of letter writing (social and friendly)—The letter as a literary type—Examination of letters written by litterateurs, for the purpose of studying expressional method—Comparison of letter style with conventional literary types—The literary letter as both subjective and objective expression—Good letter form—Good letter manners—Tone and personality in letter writing—The letters of Madame de Sevigné, Lady Mary Montagu, and others—Reconciliation of an author's letters with his other work—The teacher's opportunity to "discover" his students in their letter writing—Methodology for stimulus and for reaction, in classroom letter writing—Inter-class and inter-school correspondence.

### 18

The teaching of letter writing (the business letter)—The objective quality and attitude in business letter writing—Training in courtesy and correctness—Application—Recommendation—Introduction—Order—Acknowledgment—Claim—Adjustment—Credit—Collection—Sales—Promotional—Announcements—Forms—Follow-up—Circular—Direct-mail copy of various kinds—The letterhead—The letter format—Correspondence analysis and supervision—Methodology in business letter writing—The inter-school business correspondence—The value and importance of "live" models—Study of the Better Letter Movement—Study of the direct-mail class publications.

### 19

The teaching of the newspaper—The importance of tact and common sense—The influence of the newspaper in the modern home and in the modern office—The departmentalization of the daily news—The miracle of the news publication—Newspaper English: items, stories, records, leads, editorials, headlines, and so forth—The newspaper in relation to literature, past and present—The newspaper in relation to social movements, past and present—*Pro bono publico* and the newspaper letter—The yellow sheet—The gentleman's sheet—The school publication—The great newspapers of the country and the world.

### 20

The teaching of the periodical publication—The general magazine—The weekly review—The house or plant organ—The class publication—The trade journal—Comparison of the periodical with the newspaper in aim, in format, in content, in timeliness of subject-matter—Analysis of typical periodicals from the point of view of their yield for classroom



## Appendix II

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instruction—Current topics as a means rather than as an end—The school publications from the periodical angle—The great periodical publications of the country and the world.

### 21

Vocational guidance through the English classroom—Study of occupations—Study of industry and industrial workers—Composition based upon such study and upon self-analysis questionnaires—Trait and characteristic, objectively through literature and subjectively through discussion and composition—Study of development and present status of typical occupations—Salesmanship, advertising, finance, manufacture, agriculture, mining, lumbering, and so forth, with allied vocations—Domestic and foreign problems and influences—Study of leaders and captains in commerce and industry.

### 22

Americanization through the English classroom—Study of governmental forms and politics—Influence of each upon the school—Influence of the school upon local and national government—Dramatization of the founding of America—Study of leading figures in the development of America—Inspirational literature (story, novel, play, poem, speech) brought to bear in the classroom—Brief history and development of the English tongue—Census of foreign origin of any given class, with discussions and compositions—America as "the promised land" for the parents or grandparents of the children in any given class—Facing and silencing the radical by means of rationale.

### 23

The mechanics of the English recitation—The formal steps—The assignment—The sequential procedure—The serialization of group recitations—Pupils' names—Keeping records—Clerical details—Ratings: approximate, those on composition, speaking, general attitude; definite, those on spelling, punctuation, capitalization, hyphenation—How to relate the teaching of the mechanical elements of English to the recitation machinery—The roll-book—"Covering the class at each meeting"—Developing spontaneity and class *esprit de corps*—Discerning leaders, and using them to the best advantage.

### 24

The correction of themes and other English work—Provision as provision against excessive correction—Proper preparation as prevention of errors—Standards and measurements—Establishing class and grade apexes—Constructive criticism—Self-criticism with guidance—Teacher and pupil conferences—Criticism of content—Criticism of structure—Result charts and graphs for placarding—Models as incentives—The use of regulation proof-marks recommended for marking errors in written work—The humorous treatment of error: benefits and dangers—The close summary and classification of error, with consequent

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reviews at frequent intervals—The card catalog of merits as well as of defects—The composition file.

### 25

The use of the library by senior high school English classes—The independent school library—The public library—The combination library—Correlation of classroom work with the library—Lessons in using the library—The library as inspiration, as laboratory, as consulting office—Cooperation with the librarian in the formulation of book lists, in home and supplementary reading, in gaining familiarity with reference books—The use of prints and pictures—The library as repository for outstanding student work: composition trophy room—The librarian as occasional class visitor—Special reports in class made as result of individual student research.

### 26

Correlation of English work with other departments in the school—Direct and indirect—Correlation not to be interpreted as intrusion or imposition—Art, history, economics, and other subjects, in their special connection with phases of English work—Clear speaking, neat writing, correct English, logical habits of thought, all elements in indirect correlation—Danger of closed-in attitude toward English work—Importance of making students see that all work focuses upon one object—Main value of correlation in classroom work is to break down the water-tight compartment ideas that are too often bred through over specialization—Means of bringing this about in English classes—Inter-department conferences and recitation plans.

### 27

Variations in the class recitation in English—The oral recitation—The written recitation—The laboratory recitation—The parliamentary recitation—The socialized recitation—The review recitation—The drill recitation—The quiz recitation—The report recitation—The competitive recitation—The class discussion—The class debate—The different forms of questioning—The recitation plan—The plan book—The secretarial report—The permanent feature, such as, a five-minute speech at the opening of every recitation, by pupils in turn—Weekly assignments: benefits and dangers—Devices for sublimating inattention and disorder—Fixing the salients by repetition, by visual appeals, by dramatization, by novelty of approach, and so forth.

### 28

Tests and examinations—Examining for facts, and examining for the training of reason and judgment—Examinations as a new and developing educational experience—Examinations as review—In other words, examinations as foresight, and examinations as hindsight—The preparation of questions throughout the term, rather than during the few hectic days just prior to examinations—The different types of

## Appendix II

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examination questions—Their phraseology—Their format—The basic psychology of intelligence tests—The special opportunities offered by English work for such tests—The slapstick intelligence question—Intelligence tests as bases for assortment of students—The element of time in intelligence tests—The element of useful content in test and examination questions—Destructive and constructive examination—Ratings—The question of exemptions.

### 29

The teacher of English personally—The job—Its size and importance—Its possibilities for growth and influence—The teacher's personal responsibilities—The teacher's academic responsibilities—The fluidity of the subject as an asset, as a liability—The teacher of English in relation to colleagues—Reading—Graduate courses—Educational "abreastness" and alertness—Publications—Round tables and organizations—The professional attitude—The teacher of English as man of the world—His vision—His ideals—His attitude toward education and toward citizenship—His purpose in the choice of profession.

### 30

Summary of the aims and methods of English teaching—Reading for pleasure, as well as for information and knowledge—Writing for the personal satisfaction of being able to express one's self, as well as for profitable ends, direct or indirect—Speaking for the sheer joy of stirring the interests and feelings of others through the medium of the voice, as well as for the more utilitarian ends—Cultural, social, ethical, and vocational aims—Taste in literature—Skill in expression—Habit in logic, and in the compliance with grammatical and idiomatic forms—Ability to collect and organize material in such way as make it count for the best and the most among those who read or hear—In short, to teach somewhat of how to make a living, perhaps, but much more of **HOW TO LIVE.**



### III

## OUTLINE OF A COURSE OF THIRTY PERIODS IN THE TEACHING OF LITERATURE IN JUNIOR AND SENIOR HIGH SCHOOLS

[THE content of each of the following junior and senior high school classics will be discussed in connection with essential teaching method. The five-fold salients—*knowledge, power, habit, taste, enjoyment*—as they derive from the study of literature, will be emphasized in connection with each title treated. Model lessons in the teaching of certain classics will be devised. By a vote of the class, other titles may in some cases be substituted for those listed, in order that syllabic variations among different communities may be met. The list has been made up, however, from the Maryland School Bulletin for September, 1921 (Vol. III, No. 3), and from similar syllabi published in Delaware, New York, Ohio, Virginia, and West Virginia.]

1. Henry Wadsworth Longfellow . . . . . The Courtship of Miles Standish
2. Samuel Taylor Coleridge . . . . . The Ancient Mariner
3. James Russell Lowell . . . . . The Vision of Sir Launfal
4. Matthew Arnold . . . . . Sohrab and Rustum
5. Edgar Allan Poe . . . . . The Raven and The Bells

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6. Oliver Goldsmith or . . . . . The Deserted Village or  
Thomas Gray . . . . . An Elegy Written in a Country Churchyard
7. Robert Browning . . . . . Shorter Poems
8. Alfred Tennyson . . . . . The Idylls of the King
9. John Milton or . . . . . L'Allegro, Il Penseroso, Comus or  
Robert Burns . . . . . Selected Poems
10. Selections from Contemporary Verse

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11. Washington Irving . . . . . The Sketch Book
12. Joseph Addison and Richard Steele . . . . . The Sir Roger de  
Coverley Papers
13. The Speeches of Washington and Lincoln
14. A Collection of Short Stories and Sketches
15. A Collection of Letters

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16. Robert Louis Stevenson . . . . . Treasure Island
17. Sir Walter Scott . . . . . Ivanhoe
18. George Eliot . . . . . Silas Marner
19. Charles Dickens . . . . . A Tale of Two Cities
20. Nathaniel Hawthorne . . . . . The House of the Seven Gables

## Appendix III

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21. Benjamin Franklin	.	.	.	.	Autobiography
22. Jacob Riis	.	.	.	.	The Making of an American
23. Washington Irving	.	.	.	.	Life of Oliver Goldsmith
24. James Boswell	.	.	.	.	Life of Samuel Johnson
25. Thomas Carlyle	.	.	.	.	Essay on Robert Burns <i>or</i> Old Testament Stories
<hr/>					
26. William Shakspeare	.	.	.	.	Julius Caesar <i>or</i> The Merchant of Venice
27. William Shakspeare	.	.	.	.	Hamlet <i>or</i> Macbeth <i>or</i> Coriolanus
28. William Shakspeare	.	.	.	.	As You Like It <i>or</i> A Midsummer Night's Dream
29. Richard Brinsley Sheridan	.	.	.	.	The Rivals <i>or</i> The School for Scandal
30. Oliver Goldsmith	.	.	.	.	She Stoops to Conquer <i>or</i> A Contemporary Play

## IV

### OUTLINE OF A COURSE OF THIRTY PERIODS IN THE TEACHING OF COMPOSITION IN JUNIOR AND SENIOR HIGH SCHOOLS

[A LARGE number of compositions actually written by high school pupils will be examined for the purpose of arriving at sound principles of standardization according to age, according to grade, according to exceptional tendencies. Model lessons in the teaching of certain phases of composition work will be devised. Special problems in connection with the teaching of composition in junior and senior high schools may be substituted for some of the topics indicated below, provided a vote of the class justifies such substitution.]

#### *The Fundamentals of Composition*

1. The aims of composition work
2. Writing and speaking *versus* reading
3. Composition and the community
4. The textbook in composition
5. The syllabus in composition

#### *The Elements of Composition*

6. The word
7. Spelling
8. The sentence
9. Punctuation
10. Grammar

#### *The Principles of Composition*

11. Correctness and conciseness
12. Unity, coherence, and emphasis
13. Organization of material
14. Proportion and the paragraph
15. Form, content, and movement

#### *The Types of Composition*

16. The narrative project
17. The expository project
18. The descriptive project
19. The argumentative project
20. The letter project



## Appendix IV

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### *The Qualities of Composition*

21. Craftsmanship in speech and writing
22. Rhetorical device and figure
23. The qualities of business expression
24. The qualities of contemporary periodical English
25. The use of literary models

### *The Mechanics of Composition*

26. Composition correction and standardization
27. The technique of the recitation
28. The art of questioning
29. Drills, reviews, and tests
30. Lesson plans and correlation

# V

## OUTLINE OF A COURSE OF THIRTY PERIODS IN LITERARY APPRECIATION THROUGH CLASSROOM READINGS

[THE work of the first half will proceed from the general to the particular, that is, the discussion of principles will precede the illustrative readings. The procedure will be reversed during the second half, that is, the illustrative readings will precede the discussion. Brief readings from the following authors will be given during the course: James Barrie, Max Beerbohm, Ambrose Bierce, Anton Chekov, Gilbert Chesterton, Frank Colby, John Galsworthy, Katherine Fullerton Gerould, O. Henry, Elbert Hubbard, Henry James, William James, Sidney Lanier, Stephen Leacock, Charles Lever, Ludwig Lewisohn, Nicholas Vachel Lindsay, Walter Lippman, Edna St. Vincent Millay, Frank Norris, Eugene Manlove Rhodes, Elmer Rice, Edmond Rostand, Bertrand Russell, Bernard Shaw, Lytton Strachey, Louis Untermeyer, Carolyn Wells, Oscar Wilde, Woodrow Wilson.]

### PART ONE

#### *From General to Particular*

- |                           |           |           |  |
|---------------------------|-----------|-----------|--|
| 1. Jonathan Swift         | }         | . . . . . | On False Refinements in Style                              |
| Richard Steele            |           |           |  |
| 2. Joseph Addison         | . . . . . | . . . . . | A Very Pretty Poet   |
| Samuel Johnson            |           |           |  |
| 3. Henry Fielding         | . . . . . | . . . . . | On Taste in the Choice of Books                            |
| Charles Lamb              |           |           |  |
| 4. Thomas De Quincey      | . . . . . | . . . . . | The Literature of Knowledge and<br>The Literature of Power |
| William Hazlitt           |           |           |  |
| 5. Matthew Arnold         | . . . . . | . . . . . | Literature and Science                                     |
| Walter Pater              |           |           |  |
| 6. William Wordsworth     | . . . . . | . . . . . | Poetry and Poetic Diction                                  |
| Percy Bysshe Shelley      |           |           |  |
| 7. Herbert Spencer        | . . . . . | . . . . . | Philosophy of Style  |
| Robert Louis Stevenson    |           |           |  |
| 8. David Hume             | . . . . . | . . . . . | On Simplicity and Refinement in Writing                    |
| George Henry Lewes        |           |           |  |
| 9. William Watson         | . . . . . | . . . . . | The Mystery of Style                                       |
| Arthur Christopher Benson |           |           |  |
| 10. Henry David Thoreau   | . . . . . | . . . . . | Style in Writing   |
| John Burroughs            |           |           |  |
|                           | . . . . . | . . . . . | Style and the Man  |

## Appendix V

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11.	Goldwin Smith . . . . .	The Lamps of Fiction
	Edgar Allan Poe . . . . .	The Prose Tale
12.	A. C. Bradley . . . . .	Poetry for Poetry's Sake
	Max Eastman . . . . .	The Enjoyment of Poetry
13.	Frederic Harrison . . . . .	How to Read
	Temple Scott . . . . .	The Pleasure of Reading
14.	Hiram Corson . . . . .	The Aims of Literary Study
	Sir Arthur Quiller-Couch . . . . .	The Art of Reading
15.	Arnold Bennett . . . . .	Literary Taste
	Samuel McChord Crothers . . . . .	The Mission of Humor

### PART TWO

#### *From Particular to General*

16. The Polite Drama
  17. The "Horizontal" Story
  18. The New Poetry
  19. The Prefatory Essay
  20. The Expository Oration
- 
21. The Literature of Affirmation
  22. The Literature of Revolt
  23. The Literature of Interpretation
  24. The Literature of Fantasy
  25. The Literature of Expressionism
- 
26. The Literature of Journalism
  27. The Literature of Propaganda
  28. The Literature of Art
  29. The Literature of Education
  30. The Literature of Business





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